MUSICAL COURIER

Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, JANUARY 30, 1937

Price 20 Cents

Photo by Apeda, N. Y.

LOUDON GREENLEES

Scottish Baritone

Second Season in America — Now on a Coast to Coast Tour

METROPOLITAN OPERA ARTISTS PARTICIPATING IN THE ROOSEVELT INAUGURAL CONCERT

which took the place of the customary ball as a climax to the inaugural ceremonies. Left to right, Richard Crooks, Kathryn Meisle, Susanne Fisher and Richard Bonelli. In the audience were Mrs. Franklin D. Roosevelt, Mrs. James Roosevelt, Mrs. Woodrow Wilson, and thirty-six state governors, as well as representatives of every branch of the government service. (Cosmo-Sileo Photo.)

DR. LOUIS BAILLY and GENIA ROBINOR

sailed on the SS. Conte di Savoia on January 23 for a series of piano and viola recitals in Europe. They are to appear in Rome, Milan, Vienna, in Moscow at the invitation of the Soviet Committee of Arts, in Stockholm, Amsterdam and in London. Dr. Bailly also appears as soloist with the Moscow Philharmonic Orchestra and in London in a recital of viola music. A piano recital is scheduled for Miss Robinor in Aeolian Hall, London. Dr. Bailly is head of the chamber music department at the Curtis Institute of Music, Philadelphia, and Miss Robinor is a graduate of this department of the institute.

SIMON BARER,

who made his American debut this year, sailed on the SS. Aquitania on January 14 for England. His first appearance abroad was in Queens Hall, London, with the London Philharmonic Orchestra under Sir Henry Wood on January 24; next, an all-Liszt recital in the large Paladium. After that Mr. Barer will appear in the Celebrity Tour of England under the management of Harold Holt. He then goes to Scandinavia to make another tour, beginning as soloist with the Stockholm Symphony Orchestra under the direction of Ernest Ansermet.

ERICA MORINI

has returned to America for an extensive tour. One of her recent recitals was in Minneapolis. January 24 she played in Town Hall, New York, leaving immediately for appearances in California, Arizona and Texas. The violinist returns East early in March. Before coming to America Miss Morini had played this season in Budapest, given six recitals in Russia and made appearances with orchestra in Leningrad and Moscow. Her final concerts before sailing for America were in Vienna, where she played three times with the Philharmonic Orchestra.

CHILDREN IN THE MUSIC SCHOOL

of the Henry Street Settlement, New York, listening to an address on music appreciation by John Barbirolli, new conductor of the New York Philharmonic Orchestra.

A PHOTOGRAPHIC SCOOP

is scored by Lauritz Melchior (Siegmund) in taking the first flash picture of Lotte Lehmann (Sieglinde) in the performance of Die Walküre at the Metropolitan Opera on January 16, Mme. Lehmann's first appearance of the season.

MAREX LIVEN,

Russian basso-cantante, singing in opera houses of the Continent this season.

KARIN BRANZELL,

contralto, has been singing in Munich and Sweden and will rejoin the Metropolitan Opera Company early in February. Mme. Branzell is shown here with her dog, Rowdy.

NATHAN MILSTEIN'S

recital of February 2 in Carnegie Hall, New York, is to present three sonatas—Pergolesi's in E major, Bach's in G minor (for violin alone) and that of Brahms in D minor. He also will offer Cavatina and Flight of the Bumble-Bee by Rimsky-Korsakoff (the latter arranged by Hartmann), Pan (Epigraphe antique) by Debussy-Milstein, and the Wieniawski concerto in D minor. Leopold Mittmann is the accompanist.

PAUL ALTHOUSE

made his first appearance of the current season in the title role of Lohengrin at the Metropolitan on January 25.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

RUTH BRADLEY
PIANO INSTRUCTION
ACCOMPANIST and COACH
817 Steinway Hall, N. Y. C. Tel. CIrcle 7-2916

JOHN CAMPON
TEACHER OF VOICE
NO VOICE ACCEPTED unless definite vocal progress can be assured. Pamphlet sent on request.
156 W. 72nd St., New York. SUsquehanna 7-0197

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0558
15th Year Soloist Marble Collegiate Church

MARIE MILLER
HEAD OF HARP DEPARTMENT
JUILLIARD SUMMER SCHOOL
and INSTITUTE OF MUSICAL ART
Studio: 17 West 54th St., N. Y. CI 6-2925

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
817-18 (new studio) Carnegie Hall, N. Y.
Appointment by Telephone—CIrcle 7-1472

EMMA A. DAMBMANN
Voice Specialist in Tone Production,
Bel Canto Method.
London Terrace, 430 W. 24th St., N. Y. City
Tel. CHelsea 3-1442

PHILIP MITTELL
TEACHER OF MANY WELL KNOWN VIOLINISTS
EDITOR, MITTELL'S VIOLIN CLASSICS
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

LEO BRAUN
VOICE—REPERTOIRE
TEACHER OF
many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 8939

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

ELLMER ZOLLER
COACH—ACCOMPANIST
162 West 56th Street, New York City
Telephone CIrcle 6-2654

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

JEAN SKROBISCH
OPERATIC AND CONCERT TENOR
(Formerly Covent Garden)
Complete Training for Successful Career
Steinway Hall, 113 W. 57th St. Tel. COl. 5-1418

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
205 West 57th St., New York
CIrcle 7-1723

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

PAUL YARTIN
Harmony — Counterpoint — Composition
45 West 94th Street, New York
RIverside 9-9626

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2634

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

LOUISE GERARD-THIERS
TEACHER OF SINGING
Concerted Operatic Interpretation
Concert Repertory
805 Carnegie Hall, N. Y. Phone CIr. 7-8515

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School,
Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

LOUIS BACHNER
VOICE—Teacher of
Sigrid Onegin, Heinrich Schlusnus, Ria Ginster
Hotel Ansonia, New York SUsquehanna 7-3300

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 57th St., N. Y.
Phone: LExington 2-5274

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1153

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
171 West 71st St., New York SU. 7-1514

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents *

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Edmonton: Frederick Fraser, 9819-106 St.
Montreal: J. Henri Goyer, Room 403, 107 Craig St., W.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Seberska 8, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Nikolai Lopatnikoff, Reimani 17.

FINLAND
Helsingfors: Ilja Busch, Norra Hesperiag 13-A-4.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13.
Leipsic: Clarence Ehrhardt, Jr., Wilhelmstrasse 40, II.
Munich: Paul Ehlers, Johannstr. 50, Solln bei Munich.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovszky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Nevile Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carleton Millan, Avenida Veracruz Num. 69.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Warsaw: Karol Stromenger, Wilcza 5, m. 9.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.l.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Bengt Pleijel, Geergatan 8.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Spiligenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2030 Highland Ave.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Alfred Frankenstein, San Francisco Chronicle.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Mina Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: Gertrude Effenbach, 1310 19th St., N. W.

GEORGIA
Atlanta: Mabelle S. Wall, Hotel Imperial.

INDIANA
Indianapolis: Herschell C. Gregory, 404 N. West St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Moses Smith, 26 Museum Road.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Mary Endicott Manning, 5330 John R. St.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3924 McGee St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: W. T. Rockhill, c/o W. H. Young, Inc., 325 Calhoun St.

NEW YORK
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: David E. Kessler, Rochester Journal.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 3417 Dury Ave., Avondale P. O., Cincinnati, O.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Warner Theatre.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 1804 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 3616 Noble Avenue.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Madison: William L. Doudna, The State Journal.
Milwaukee: Justin McCarthy, Box 92, Delafield, Wis.

*See first editorial page for list of other representatives.

Vol. CXV, No. 5
Whole No. 2923

Published weekly October to May inclusive, monthly June, July, August and September by Music Periodicals Corp., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-EIGHTH YEAR

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

WINSLOW **CHENEY**
CONCERT ORGANIST
Teaching Studio 10 W. 53 St., Pla 3-5484 Mgt. Bernard R. Laberge 2 W. 46 St., N.Y.C.

NADINE WATERS
COLORED LYRIC SOPRANO
1413 Steinway Hall, New York City

ISABEL FRENCH
SOPRANO
TEACHER OF SINGING
22 Embankment Road, Boston, Mass.

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

ETHEL GLENN HIER
COMPOSER-PIANIST-TEACHER
Ensemble Classes
205 W. 57th St., New York Circle 7-5175

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 8A, 246 W. 72nd St., N. Y. C. Tel. Sus 7-6806

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg. Chicago, Ill.

RAPHAEL BRONSTEIN
TEACHER OF VIOLIN
98 Riverside Drive (corner 82nd St.), New York
ENdicott 2-6039

MILTON KAYE
PIANIST
Personal Rep.: Lillian Konner,
318 W. 57th St., N. Y. C. COlumbus 5-8300

NINA QUARTIN
LYRIC COLORATURA
G. H. Dalrymple, Personal Representative,
229 West 42nd St., N. Y. C.

AVENUE **WESTLAKE** "FORTNIGHTLY" MUSICALES—
Advanced Thought in Piano Technique in its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-8582.

LILA LA MOTTE
CHARACTER ACTRESS
1012 Kimball Building, Chicago, Ill.

ROBERT ELMORE
CONCERT ORGANIST
"RECITAL THRILLS CARNEGIE HALL CROWD"
—*N. Y. Journal, Dec. 3, 1936*
Management: Richard Copley, 113 W. 57th St., New York

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9185

LILLIAN
GUSTAFSON
SOPRANO
Suite 3600, 1450 Broadway, New York

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

FELIX ROBERT **MENDELSSOHN**
CELLIST AND CONDUCTOR
Address Musical Courier, 113 W. 57th St., N. Y.

BLANCHE SLOCUM
CONTRALTO
Chicago Conservatory, Kimball Hall, Chicago, Ill.

NADIA REISENBERG
PIANIST
21 East 87th St., New York ATwater 9-7193

INA DE MARTINO
LYRIC-COLORATURA
ROYAL OPERA, ROME SAN CARLO OPERA
1416 Steinway Hall, New York

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building, Chicago, Ill.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 5-8717

EMANUEL ONDRICEK
Teacher of Ruth Posselt, Toscha Seiaeff, Francesco Zecchino and others
VIOLIN STUDIOS
14 E. 73rd St., N. Y. 250 Huntington Ave., Boston, Mass.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0851

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
160 East 48nd Street, New York City
Telephone: Wickersham 2-5607

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

MILDRED HOWSON HARTLEY
MEZZO-CONTRALTO
The Athenaeum Concert Mgt., Steinway Hall, New York

GEAN **GREENWELL**
BASS—BARITONE
CONCERT—ORATORIO—OPERA
Mgt.: J. W. Cochran 1102 Steinway Hall, New York

FRANCO AUTORI
CONDUCTOR BUFFALO SYMPHONY
220 Summer Street, Buffalo, New York

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

HENRY F. **SEIBERT**
Organist and Choirmaster Lutheran Church of the Holy Trinity, Central Park West at 65th Street, New York
LESSONS — RECITALS

JOSEPH **SCHUSTER**
CELLIST
Studio: 105 W. 55th St., New York
Telephone CIrcle 7-7951

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
339 Central Park W., Apt. 3B, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

RALPH **LEOPOLD** PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago, Ill.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

Ann Freschmann
DANCER
G. H. Dalrymple, Personal Representative
109 West 57th Street New York City

MAX JACOBS *Violinist-Conductor*
TRENTON SYMPHONY ORCHESTRA
1013 Carnegie Hall, New York City

RUTH **SHAFFNER**
SOPRANO—Formerly Soloist St. Bartholomew's
904 Park Ave., N. Y. BUtterfield 8-8411

ALBERTO V.
SCIARRETTI
Pianist—CONDUCTOR—Voice
148 West 57th St., New York. Circle 7-5892

LUISA **MONTEZ**
AND COMPANY
Spanish-American Folk Song Fiesta in Costume.
Bane Booking Bureau
200 West 57th St., New York Circle 7-7597

Mme. Melanie GUTTMAN-RICE
INDIVIDUAL VOCAL INSTRUCTION—Class Courses: (A) Theory of Voice Training. (B) Analysis of the Standard German Song. Endorsed by Artur Bodanzky.
370 Central Park West, N. Y. C. Riverside 9-3250

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

JOHN H. PATRICK
BASSO
Room 1605, 59 East Van Buren St., Chicago

MADELENA **PALTENGI**
LYRIC SOPRANO
CONCERTS AND COSTUME RECITALS
160 West 73rd St., N. Y. Tel. TRaf. 7-6700

SIGISMOND STOJOWSKI
PIANIST
New York Studio, 150 West 79th Street
Management Richard Copley. *Steinway Piano*

ETHEL and OTTO LUENING
1416 Steinway Hall, New York

ETTA **HAMILTON MORRIS**
TEACHER OF SINGING
108 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-8888

MAURICE MATTESON
Baritone
LECTURE—RECITAL
537 W. 121st St., New York. CAthedral 8-8640

ESTHER GOODWIN
CONTRALTO
American Conservatory of Music, Chicago, Ill.

ADELAIDE **AHRLING**
SOPRANO
ORATORIO—RADIO—RECITALS
510 Blanchard Parkway, Allenhurst, N. J.

GRACE **CASTAGNETTA**
PIANIST
Recital, Town Hall, N. Y.
January 9, at 8:30
Mgt.: Laberge, Inc., 2 West 46th St., N. Y. C.

MARCELLA GEON
Pianist Available for Opera Recitals
PIANO—VOICE STUDIO
160 West 73rd St., N. Y. Tel. TRafalgar 7-6700

EDYTHE MAY **CLOVER**
CONCERT PIANIST and TEACHER
Scharwenka Exponent
24 West 68th St., N. Y. C. SU. 7-8810

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
Circle 7-5329

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

HERMAN **WEIGERT**
SOLE OPERA COACH TO FLAGSTAD
Coach for German Operas at Metropolitan Opera House
326 W. 101st St., N. Y. Tel. ACad. 4-6029

CONSTANCE **BEATUS**
Soprano
Bane Booking Bureau
200 West 57th St., New York Circle 7-7597

LOUIS ROUSSEAU
LYRIC TENOR
Available for Opera, Concert and Recital
605 Auditorium Bldg., Chicago, Ill.

KATHRYN TYNDALL **DRYER**
TEACHER OF DRAMATIC ART
171 West 57th St. Tel. Circle 7-6104

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SANDRO **GIGLIO**
BARITONE
1420 Steinway Hall New York, N. Y.

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

For Your CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
Buckingham Bldg., 59 E. Van Buren St., Chicago
HALLS AVAILABLE varying in capacity from 500 to 3000. Careful attention given to Debut Recitals. Write for Full Information.

N. Y. School of Music & Arts
Special Courses for Teachers
310 West 92nd St., New York City
Tel. SChuyler 4-4140

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy
MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

Roy Campbell
TEACHER of SINGING
Director of Roy Campbell Royalists and Continentals
Studio: 240 W. 73rd St., N. Y. SU. 7-1280

KAROL FAHNESTOCK
PIANIST-TEACHER
Personal Representative
ROSE R. CARROLL
4617 Conshohocken Ave., Philadelphia, Pa.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

SECOND SEMESTER OPENS FEB. 8
Bachelor of Music, Master of Music, Artist Diploma
Public School Music Course in conjunction with Western Reserve University.
The Cleveland Institute of Music
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

VOL. CXV—No. 5
Whole No. 2923

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
January 30, 1937

Influenza Takes Heavy Toll Of Opera Singers in London

Convalescent Cast Sings Hänsel and Gretel—Maggie Teyte Reappears —Strauss' Salome under Knappertsbusch Baton— Elena Gerhardt's Abiding Art in Evidence

By CESAR SAERCHINGER

LONDON.—The holiday hangover and an insidious epidemic of influenza have combined to make this the dullest midwinter period in the post-war musical annals of this town. The orchestras, one and all, are taking time off; the recitalists seem to have gone to ground after seeing their shadows on the empty chairs; and Covent Garden's winter season is playing to houses less than half filled with sparse veterans and listless deadheads.

A recent Hänsel und Gretel performance is typical. Sir Thomas Beecham, appearing before the curtain, said the entire cast had been ill with influenza, and the part of Gertrud was being played by the understudy's substitute (Edith Coates), who had been singing the same rôle at another theatre that afternoon. The Gretel (Irene Eisinger) was, he said, appearing by virtue of a dose of champagne. The effects of influenza, he added, could be seen on both sides of the curtain, "since otherwise the empty seats in stalls, gallery and boxes would be inexplicable."

And so it is; except for the fact that Englishmen, even more than other people, are creatures of habit; and at this time of year they do not habitually go to the opera. Moreover, when they do go, they do not take their operas lightly; hence the purposely "cheerful" repertoire—Barber of Seville, Hänsel und Gretel, Fledermaus—left London's opera fans cold. On the other hand, pantomimes at Christmas are *de rigueur*, and Hänsel und Gretel as done at Covent Garden, comes almost as near to the beloved Christmas "panto" as anything done at the Lyric, its traditional home.

FIRE WORKS AND HARD LIQUOR

No Jack the Giant Killer could be more frightening than Humperdinck's Witch (Constance Willis), stoking her furnace with loudly crackling logs; no hocus-pocus could be more drastic than the loud explosion of Covent Garden's gingerbread house. There were lovely green fire-flies in the woods, and in fact everything that childhood, first or second, could desire. Dennis Noble was a Peter to the manner born, who made one regret the good old days when fathers were fathers and liquor was really hard.

Hänsel, by the way, was sung by that delightful artist Maggie Teyte, who invests everything she does with grace; and in charming contrast to her was the boyish Irene Eisinger as Gretel. Miss Eisinger is one of the favorites of the Mozart Festivals at Glyndebourne, continuing a career of stardom begun in Vienna and Berlin.

Both Dennis Noble and Irene Eisinger were also in the cast of Fledermaus, the only opera not produced in the native tongue but in English. This was done, one presumes, in order to give the audience the full benefit of the jokes and the dialogue generally. But humor is, of all things, the most difficult to translate, so besides being out-of-date it was also out-of-place. In fact the whole performance, to a Viennese, was little short of a burlesque; and a burlesque of a burlesque is apt to be sad.

MANON LESCAUT RESTORED

Puccini's Manon Lescaut, on the other hand, came very near the real thing. For one thing the opera is, musically, one of Puccini's best; full-blooded music without the vulgar whole-bag *verismo* of the later period. The singers, as singers, were good; as actors they were just singers—with the possible exception of Dennis Noble as Lescaut. Piero Meneschaldi, as Des Grieux, showed brilliant high notes and easy Italian production; Augusta Oltrabella was a brilliant if rather hard Manon, and very musical. If only she looked the part! The production was fair, and had the benefit of some effective new sets by Hamish Wilson, of Glyndebourne fame.

One of the happy circumstances of this winter season is the opportunity given to the younger British conductors to appear in the coveted Covent Garden pit. Lawrance Collingwood, almost a veteran at Sadlers Wells, was able to convince the West End of his ability and experience in Hänsel und Gretel; Stanford Robinson, for years the B.B.C.'s light opera conductor, found out what it is to be seen as well as heard, and although his waltz rhythms were redolent of Portland Place rather than the Theater an der Wien, he proved his competence to handle a show. Finally there was Constant Lambert, better known as the composer of Rio Grande and other musical *jeux d'esprits*, who showed a surprising sympathy with Puccinian lyricism, and a grasp of the operatic situation in general.

KNAPPERTSBUSCH CONDUCTS SALOME

The climax of the "little season," as it has come to be known, was the performance of Richard Strauss' Salome under the bâton of Hans Knappertsbusch, late of the Munich Opera.

It was not exactly the best vehicle that could be chosen for the London debut of a distinguished conductor from abroad. Salome has not been heard here for over a dozen years, and it was easy to see why. The most lurid product of Strauss' "wicked" period, it has lost all its glamor of sinfulness to a generation that has experienced the war, psycho-analysis and Hollywood. As a stageplay it doesn't even *épater le bourgeois* any more, and its once famous alleged "striptease" only shows what a sap old Herod must have been according to the standards of Harlem or the Folies Bergères. Even the Liebestod over a prophet's head holds no terrors to the patrons of a post-war Grand Guignol.

Musically the Strauss score is still a milestone of modern music—the last great flash of the dying romantic flame extinguished by the atonalists. Sheer orchestration has never celebrated a more glamorous orgy; but it is a German orgy—its Orientalism is no more genuine than Mozart's Turkish March, and not half so convincing. Knappertsbusch gave this brilliant score a brilliant realization, and the London Philharmonic Orchestra rose to the occasion by producing the best and richest sounds emitted during this season. It is to be hoped, now that Bruno Walter seems to be banished from these Aryan precincts, that we shall hear more of Knappertsbusch in the seasons to come.

ESPECIALLY IMPORTED

The chief singers—Hildegarde Ranczak as Salome, Sabine Kalter as Herodias, Paul Schoeffler as Jokanaan, and Gunnar Graarud

(*Continued on page 26*)

Italian Leaders Predominate At Roman Symphony Concerts

Program Devoted to Perosi—Richard Strauss Meets Mussolini—Japanese Conductor Directs Nipponese Music—Curtis Quartet Heard—New American Soprano at Royal Opera

By STELLA SAXTON

ROME.—The Rome symphony concerts are this season displaying the names of more Italian conductors and composers on their programs than in the past. Bernardino Molinari continues to be the guiding spirit of this Italian musical development. Among other Italian directors so far appearing at the Adriano were Marinuzzi, now at the Scala, and Vittorio Gui, for several years head of the Florence Symphony Orchestra.

The season was initiated with a Don Lorenzo Perosi concert, works of this notable churchman always finding high favor with Roman audiences. Richard Strauss was the first foreigner to appear. He led two immensely popular concerts, the first containing his own Heldenleben, the second consisting almost entirely of his own compositions—Don Giovanni, Death and Transfiguration, Eulenspiegel, prelude to third act of Arabella, overture to The Silent Woman, and fragments from Intermezzo. Strauss is a great friend of Italy, and a keen admirer of Il Duce, with whom he has audience whenever he is in Rome.

OTHER FAMOUS VISITORS

Nathan Milstein, violinist, Walter Gieseking, pianist, Huberman, violinist, have been soloists at Adriano concerts, receiving clamorous applause. Hidemaro Konoye, Japanese conductor-composer, was also featured, having on his list Roman Carnaval (Berlioz), Little Serenade (Mozart), and—particularly interesting and appreciated—Old Music of the Japanese Court, and Etenracu (Music Sent from the Sky). Malipiero's L'Oriente Immaginario, fantasy for small orchestra, as directed by the Japanese artist, was picturesque and dramatic.

SPONTINI RE-FOUND

One of the most enjoyable concerts of the season was Marinuzzi's readings of Olympia Symphony (Spontini) and the first Rome hearing of Giuseppe Mulé's Vendemmia, which inaugurated the Venice Festival last season, not to forget Prelude and Death of Isolde (Wagner) by way of grand climax. Another concert under Marinuzzi consisted of Beethoven, Prokofieff, Donizetti, Bossi, and Albeniz.

A benefit concert of German-Italian music, under the patronage of the German ambassador to Italy Von Hassel, with Premier Mussolini in the audience, also distinguished the Adriano's early season. Giuseppe De Luca, baritone, and Erna Berger, soprano, gave charming groups, showing their mastery of *bel canto* in songs by Mozart, Strauss and Pergolesi. Conductor Molinari was warmly received for his readings of numbers by Respighi and Wagner. Official and social Rome filled the auditorium.

FINE RECITALS

Riccardo Vines, Spanish pianist, at St. Cecilia, Dimitri Smirnoff, Russian tenor, at the fashionable little Quirinetta, and Philharmonic concerts have added to the musical entertainments. A distinguished musical and dance spectacle was given at the Quirinetta, with Marie Jose, Princess of Piedmont, the Duke of Brabante, and Prince Romano of Russia in the only box the miniature theatre possesses. The attraction was a ballet by Vittorio Rieti, called Madrigale, and the Pulcinella ballet of Stravinsky. Four excellent quartets have added their beauty of sound and finesse of performance to Rome's abundant musical feast: Curtis Quartet of Philadelphia (opened the season at the Sala Borromeo and also played at the American Academy), Roth Quartet, the Belgian Pro-Arte and the Rome Quartet. The Casella Trio gave a successful seance at the St. Cecilia Academy.

AMERICAN TRIUMPHS

Franca Somigli (Marian Clarke) added to her successes at the Royal Opera, when she appeared in the first Rome production of Giordano's Madame Sans-Gêne. The American singer won high praise for her perfect singing of the title role, as well as for her appearance and gifts as an actress.

DIRECTOR TALKS

Chester Aldrich, director of the American Academy in Rome, gave a talk over the radio to New York on New Year's night, explaining the purposes and aims of the academy, and particularly expressing the academy's gratitude for the co-operation of authorities of Church and State.

Pattison to Direct Spring Opera

Pianist-Composer Resigns Post as Director of Federal Music Project Work in New York and Will Manage Metropolitan's Popular Season

Lee Pattison has tendered his resignation as director of the WPA Federal Music Project program in New York and will take charge of the spring season of the Metropolitan Opera Association. The American pianist and composer's resignation will be effective on February 15. His new appointment carries the title of president of the Metropolitan Popular Season, Inc. He will relieve Edward Johnson, general manager of the Metropolitan, of virtually the entire responsibility of the spring season, opening in May. The latter is to be chairman of the board and act in an advisory capacity.

The appointment was announced after a meeting of the board on Thursday of last week. At this time the following officers were also chosen: Lucrezia Bori, honorary president; Mrs. Edith J. R. Isaacs, Kay Swift, Marcia Davenport and John M. Perry, vice-presidents; Coutlandt D. Barnes, Jr., treasurer, and Edward R. Wardwell, secretary.

Mr. Pattison was born in Grand Rapids, Wis., forty-six years ago. An honor graduate of the New England Conservatory, he also studied in Berlin with Schnabel in piano and Paul Juon in composition. He is particularly known for his tours in two-piano concerts with Guy Maier in this country, Europe and Australia. Faculty posts he has held were those with the Glenn Dillard Gunn School in Chicago, the summer school of the Juilliard School, and the New England Conservatory, and he has headed the piano department of Sarah Lawrence College, Bronxville, N. Y., since 1932. His activity with the Federal Music Project dates from the beginning of 1936. His resignation was accepted with regret by Lt. Col. Brehon B. Somervell, WPA administrator for New York City, who paid tribute to Mr. Pattison's ability and service for that organization.

Havana Public Lauds Martinelli Recitals

William Penny Hacker, American Conductor, Appears—Lea Luboshutz Plays Tschaikowsky

By HUBERTO DE BLANCK

HAVANA, CUBA.—Giovanni Martinelli gave two recitals at the Auditorium under the auspices of the Pro Arte Musical Society. The distinguished Metropolitan tenor was enthusiastically received in return for his splendid voice and art in songs and arias.

Appearing jointly with Martinelli was Dulce María Blanco de Cárdenas, member of the board of directors of the society. With her fine vocal quality she delivered Vissi d' arte (Tosca), a Trovatore excerpt, and various songs. Mrs. de Cárdenas and Martinelli were warmly applauded also in duets from Aida and La Boheme. Pablo Miquel, Cuban pianist, played excellent piano accompaniments.

PHILHARMONIC CONCERTS

The Havana Philharmonic Orchestra was again under the baton of William Penny Hacker, capable young American conductor. Excellent interpretations of works on the program were offered by Mr. Hacker. The list held C. P. E. Bach's symphony (No. 3) in C major; Schubert's Unfinished Symphony; the Tschaikowsky violin concerto with Lea Luboshutz as soloist; and Polovtsian Dances from Prince Igor. Madame Luboshutz with her rich and warm tone delighted the good sized audience and was recalled for several encores. Eugene Helmer functioned at the piano.

Santos Ojeda was heard with success in the hall of the Lyceum Society. His piano recital comprised Domenico Scarlatti's sonata in B minor; Bach's prelude and fugue in E flat minor; Schumann's Novellete (No. 1); three Chopin numbers and a group of Ravel, Debussy and Malipiero.

(*Continued on page 6*)

Mitropoulos Leads Boston Forces

Guest Conductor in Second Annual Appearance—Cassado is Soloist—Novel Programs of Old-time Music and by Chardon Quartet Are Features Myra Hess Among Recitalists

BOSTON.—Dmitri Mitropoulos, the Greek conductor, made his appearance as guest leader of the Boston Symphony Orchestra for the second time in two seasons, taking charge of the organization's concert for a fortnight beginning January 14. On that date and on each of the two following days he presented a program consisting of his arrangement for string orchestra of the prelude and final air of Dido from Purcell's Dido and Aeneas, his edition for the same forces of the Beethoven string quartet in C sharp minor, Respighi's toccata for piano and orchestra and Castagnone's Preludio Giocoso.

The playing of the strings in the first two numbers, both of which were admirably arranged by the visitor, had superb vitality, brilliance and expressiveness. The conductor himself played the piano solo as well as directing the orchestral parts in the Respighi work. It was a difficult "stunt", but it was brought off handsomely. The whole program, indeed, afforded not merely a specious, theatrical interest—for Mr. Mitropoulos, willy-nilly, is a great "show"—but also first-rate musical enjoyment. The Greek conductor employs neither a score nor a baton; but by the evidence of his work here he needs neither to achieve performances of exceptional clarity and musical feeling.

Mr. Mitropoulos presented on January 18 a program the first two numbers of which were the same as above. In addition there were the Schumann cello concerto, with Gaspar Cassado as soloist, and the lively second suite from Casella's La Donna Serpente. The virtues of the distinguished Spanish cellist have already been described in these columns by other correspondents. But it is appropriate to make note of a notably fine performance of the cello concerto that was marked by unusual *rapport* between conductor and soloist.

OLD-TIME MUSIC LIST

Putnam Aldrich, harpsichordist, and Alfred Zighera, player of the viola da gamba, presented a highly interesting program of music of the seventeenth and eighteenth centuries at Jordan Hall on January 20, when they were assisted by their fellow-members of the Boston Society of Ancient Instruments—Paul Fedorovsky, who played the quinton, Albert Bernard the dessus de viole and Gaston Dufresne the contre bass de viole. The program, well played by everyone concerned and brilliantly by Mr. Aldrich in particular, included works of Louis de Caix d'Hervelois, J. S. Bach, Purcell, John Jenkins, Jacques Champion de Chambonnières, Couperin, D. Scarlatti and Marin Marais. A modish audience applauded enthusiastically.

Another unhackneyed program in a week of varied music-making was that of the Boston Flute Players' Club at the Hotel Vendome on January 17. Robert Casadesus, the French pianist, was the principal performer in a list that included six sonatas of D. Scarlatti, the pianist's own sonata for flute and piano, Fauré's quartet in G minor for piano and strings and short piano pieces by Deodat de Sévérac, Debussy and Ravel. The assisting artists were Gaston Elcus, violinist, Alfred Zighera, cellist, Jean Lefranc, violist, and Georges Laurent, flutist.

On January 21 the Chardon String Quartet inaugurated this season's series of three concerts, devoted to Mozart and his contemporaries. The first program, given before an appreciative audience in Paine Hall, Harvard, consisted of Mozart's string quartet in F major, Carl Stamitz's duo for violin and cello (Opus 19, No. 1) and the latter composer's quartet in B flat major for oboe and strings. Fernand Gillet was the oboist, Norbert Lauga the violinist, while the other members of the Chardon Quartet are Clarence Knudson, Jean Cauhapé and Yves Chardon.

Other events in an active week too full to chronicle in entire detail were two appearances of Uday Shan-Kar and his company of Hindu dancers and musicians on January 15 and 16 in Symphony Hall before large and engrossed audiences; the annual recital of Myra Hess before a large and enraptured audience at Jordan Hall on January 16, when she played an excellent program of music by Purcell, Schubert, Schumann, Beethoven and others; a concert by the State (WPA) Symphony Orchestra, led by Alexander Thiede, in Sanders Theater, Cambridge, when Bloch's Concerto Grosso, Franck's Symphonic Variations and Hanson's Nordic Symphony were heard and Theodore Clarke Pierce was the pianist; the second of the Saturday Morning Concerts for Juniors in Sanders Theater, Cambridge, on January 16, when string players from the Boston Symphony Orchestra and Jesús María Sanromá, pianist, played an engaging program under the artistic direction of Russell Ames Cook; a recital in Jordan Hall on January 17 by Siroon Mangurian, contralto, who was heard in a program consisting largely of Armenian songs but containing also music by such composers as Donaudy, Leoncavallo, Wagner; the final organ recital in a series of three devoted to historical survey by E. Power Biggs, who on January 19 in Harvard Memorial Church presented works by contemporary composers; a concert by the Boston University Orchestra under Arthur Fiedler on the same date, with an unhackneyed program that included, among other works, a symphony by Manfredini and Lamar Stringfield's Legend of John Henry; and a meeting of the Composers' Forum-Laboratory in Repertory Hall on January 21, when excellent music by Henry Hadley was performed, with the composer as the meticulously able pianist. M. S.

ANDRES SEGOVIA,
concert guitarist, gives his only New York recital of this season at Town Hall on January 31. Composers represented on his program are R. De Visee (guitarist at the Court of Louis XIV), S. L. Weiss (seventeenth century), Sor (1778-1839), Tarrega, Bach, Haydn, Torroba, Granados and Albeniz.

Frantz Plays with St. Louis Orchestra

American Pianist Scores—Golschmann Leads Modern List—Piatigorsky Is Soloist—Contest for Young Pianists—Hofmann Hailed in Recital

ST. LOUIS, MO.—That American artists are finally taking their rightful place in their native land and convincing our public that we can give European nations rather stiff competition, was forcefully demonstrated when Dalies Frantz, brilliant young American pianist, made his St. Louis debut with the symphony orchestra at the concert pair of January 8 and 9. Instead of introducing himself to a strange public through the medium of a popular work that admitted of much display of emotion and other qualities associated with a sure-fire hit, Frantz chose the first concerto in D minor of Johannes Brahms, which is certainly limited in its appeal to the majority of uninitiated musical ears.

Through consistently fine musicianship and generally impressive musical stature, Frantz gave the concerto a performance of lofty significance. Its technical difficulties were surmounted with utmost abandon and its poetic lyricism intoned with eloquent expressiveness. In either heroic outburst or restrained poesy, Frantz' healthy tone and clearness of execution were always in perfect command, and it was at once apparent that here was an artist in every sense of the word and one from whom important conquests may be expected.

In the absence of Vladimir Golschmann, who was on a short vacation, the orchestra was under the leadership of Scipione Guidi, concertmaster and assistant conductor. Mr. Guidi selected for his program the Vaughan Williams Fantasia on a theme of Thomas Tallis; Sibelius' Swan of Tuonela, and the Dance of the Seven Veils from Richard Strauss' Salome. Mr. Guidi interpreted the scores with a fine sense of musical values and showed an excellent control of his orchestral forces.

GOLSCHMANN LEADS MODERN WORKS

Returning to the podium for the symphony concerts of January 15 and 16, Vladimir Golschmann provided an interesting modern musical menu consisting of Paul Hindemith's overtures, The News of the Day; Prokofieff's Classical Symphony; the Rhumba movement from Harl McDonald's symphony of the same title; and three dances from DeFalla's Three Cornered Hat. Hindemith's overture is a witty piece, full of verve, angular harmonies and capricious twists—one of those things you would like to hear again. The McDonald Rhumba caught the fancy of the audience through its infectious rhythms and boisterous orchestration, and the Prokofieff and DeFalla music being familiar to symphony audiences was doubly well received. Mr. Golschmann projected these scores with the spirit and thorough insight which has always marked his interpretations of the moderns.

PIATIGORSKY SOLOIST

Gregor Piatigorsky was the guest artist and as usual, was the quintessence of perfection. Playing the Schumann cello concerto in A minor, this unassailable artist brought forth tones of almost unimaginable beauty and eloquence and the response from his audiences was concrete evidence of the spell his playing had created. Mr. Golschmann's orchestral accompaniment was an inspirational masterpiece.

The orchestra with its entire personnel left on January 17 for a week's tour which includes Chicago and Charleston, Illinois; Toledo and Columbus, Ohio, and Indianapolis and South Bend, Indiana. Mr. Golschmann has scheduled a change of program for each city. The annual Pension Fund concert for symphony musicians will be held in St. Louis on February 14 with Moritz Rosenthal as the guest attraction.

CONTEST FOR YOUNG PIANISTS

A contest for young pianists and sponsored by the women's committee of the symphony orchestra brought forth twenty-odd talented aspirants. The winner is to be given an appearance with the orchestra at the forthcoming Student Concerts. Each entrant was required to play either the Mozart A major, or C minor concerto or the C minor of Beethoven. Elimination trials were held before a committee of five judges whose selections were to appear in the finals before another set of three judges. In the final analysis, two young girls were selected. The first was eleven-year-old Joan Gale, last year's winner of the Federated Music Clubs contest, who is to play the Mozart A major at the February Student Concert. Jean Browning, seventeen-year-old pupil of Leo C. Miller, was also selected because of her outstanding talent, and is to play the Beethoven C minor, at the Student Concert in March. The final judges are Vladimir Golschmann; Basil Gauntlett, pianist and head of the music department at Stephens College, Columbia, Mo.; and Frederick Stiven, head of the music department of Illinois State University at Urbana.

HOFMANN TRIUMPHS IN RECITAL

Josef Hofmann in a piano recital was the attraction sponsored by The Principia Concert and Lecture Course at Howard Hall on January 15. It has been several years since this pianistic genius has occupied a local stage as a recitalist and needless to say, the auditorium was packed. It was piano playing in the grand manner which convinced all present that Hofmann remains one of the world's most eminent pianistic luminaries. His endless resources had full sway in a program of Haydn, Beethoven, Schumann, Chopin and Liszt, with Albeniz, Rachmaninoff and Hofmann himself represented in contemporay offerings.

Fleet technic, orchestral sonorities, ethereal pianissimi and consummate skill in the use of pedals are but a part of the rich capacities matched by few pianists of past or present. Hofmann's ingratiating personality is another attribute and the obliging manner in which he acceded to numerous encores was decidedly commendable O. C.

Ann Arbor Concerts Yield Ovations

Josef Hofmann Returns in Fine Form —Molinari with Detroit Orchestra

ANN ARBOR, MICH.—A considerable hiatus comes between the two concerts herein reported owing to the Christmas season and the absence of the student body from the city for the holidays. Nevertheless the Josef Hofmann recital on December 14 is fresh in the memory, as it made a lasting impression. Hofmann had not been heard in Ann Arbor since the May Festival of 1929, so that it was high time that the concert-goers had an opportunity to renew their acquaintance with him and his inimitable art.

The precision and assurance of the artist in his performance of the Haydn theme and variations in F minor and of the Fury Over the Lost Penny by Beethoven were amazing, equalled indeed by the grace and charm of his performance of the Schumann Carnaval, particularly the melodious *scherzo*. It would be difficult to say which gave the greater satisfaction, his Schumann or his Chopin, but the writer leans strongly to the Schumann. Hofmann responded for an encore with the Chopin Minute Waltz, which met with popular favor.

The second part of the program was composed of four selections admirably chosen, among them being Hofmann's own Berceuse, which he played with great feeling, charming his audience. For encores he presented four favorites, which left his audience hoping that it would not have to wait another seven years before hearing Josef Hofmann again in Ann Arbor.

DETROIT ORCHESTRA UNDER MOLINARI

Assembled again after the Christmas holidays students and graduates came to Hill Auditorium on January 15 to hear the Detroit Symphony Orchestra play under the direction of Bernardino Molinari. There are few conductors who use up so much physical energy as this Italian, but he surely gets results from the players.

The program opened with a performance of the Tschaikowsky overture-fantasia, Romeo and Juliet, which was followed by the outstanding novelty of the evening, Bloch's Schelomo. In this Jewish Rhapsody for cello and orchestra Georges Miquelle acquitted himself magnificently as soloist. The work is tremendously fascinating, expressing the very soul of Judaism at its best.

There followed the Bach-Respighi Passacaglia and four excerpts from the music dramas of Wagner. The conductor and the orchestra reached their best in this part of the program and left their listeners well satisfied. A. McL. T.

Havana

(*Continued from page 5*)

Young Georgina Losa Carrillo, gave a piano recital before an audience of invited guests in the club hall of the Pro Arte Musical Society. Works by Mendelssohn, Schumann, Chopin, Debussy, Poulenc, de Blanck and Lecuona were played with good understanding.

To commemorate the thirtieth anniversary of the career of Francisco F. Dominicis (formerly tenor of La Scala) his pupils performed the third act of La Traviata and first act of Tosca, at the Auditorium. Principal roles in La Traviata were well sung by Carmelina Santana as Violetta, Mario Castro Chane as Alfredo and Jorge L. Escarpenter as Germont. Ballet scenes arranged by Ana Mariani de Dominicis found much favor.

The cast in Tosca included Daisy de Mendoza as Tosca; Castro Chane as Cavaradossi, and Mr. Escarpenter as Scarpia. Manuel Duchesne was the conductor and Maestro F. Dominicis, stage director. A large and pleased audience attended.

Werner Janssen Weds Ann Harding

Werner Janssen, American conductor and composer, was married to Ann Harding, stage and motion picture actress, in London on January 17. Mr. Janssen has been in Europe since his New York appearance in 1935. Miss Harding is appearing in a provincial tour in Shaw's Candida prior to a London opening in February.

Liebling for Pleiades Event

Leonard Liebling is to be toastmaster at the Pleiades Club musicale at the Hotel Brevoort, New York, on February 14.

Levitzki Is Pianistic Magnet With Philadelphia Orchestra

Symphony by Tibor Serly Has Cordial Reception in Premiere under Ormandy —Iturbi in Recital for Youth—Jeanne Behrend Plays

PHILADELPHIA.—Mischa Levitzki, was the soloist for the Philadelphia Orchestra concerts of January 15, 16 and 19, with Eugene Ormandy conducting. Mr. Levitzki played the Schumann concerto in A minor for piano and orchestra. Clarity and splendid technical equipment were the outstanding features of Mr. Levitzki's playing. A fine tone was in evidence, in the middle movement particularly, while the beauty of the technical passages was especially noticeable. Mr. Levitzki was warmly received.

The opening number of the program was Tibor Serly's symphony, which received its first American performance at these concerts. Mr. Serly was formerly a member of the viola section of the Philadelphia Orchestra, resigning at the end of last season to devote his time to composition. The symphony is modern in mood, but not glaringly so in harmonization. Mr. Serly unquestionably knows how to use the different voices in the orchestra to excellent advantage. His orchestration is colorful and effective. The first movement is in two parts—*lento* and *allegretto*, the second is *adagio* and particularly pleasing, the third is *allegro moderato*. Mr. Ormandy gave it an excellent reading and the orchestra an equally fine performance. Mr. Serly was present and was recalled to the stage many times at the close.

Schönberg's Verklärte Nacht (arranged by the composer for string orchestra) was beautifully presented, producing exquisite atmospheric effects.

The final number was the Tango by Sonzogno, also receiving its first performance at these concerts. Interesting rhythm was its chief feature. It was also well received.

JOSÉ ITURBI IN RECITAL FOR YOUTH

The Youth Concerts given by the Philadelphia Orchestra have come to be events of more than ordinary interest, as attested by the fact that seats are at a premium. Last year a vote was taken from those attending as to whether they wished a recital to be included in this season's concerts. The result was in the affirmative, and those in charge were fortunate in securing José Iturbi.

On January 18, the old Academy was packed with eager youths, of whom about 500 sat on the stage, when Mr. Iturbi walked upon the stage amidst a rousing ovation. The first part of his program included works of Handel, Couperin and Schumann. The Harmonious Blacksmith air with variations was beautifully played. In the three Couperin numbers—Soeur monique, Le Bavolet flottant and Le Vendangeuses, Mr. Iturbi depicted as nearly as possible the tone of the old clavecin for which they were written. Etudes Symphoniques of Schumann was magnificently done, although it was a bit too long to hold the audience's attention unwaveringly. The usual enthusiasm was in evidence and Mr. Iturbi played as an encore, the Brahms intermezzo in C major.

Chopin's fantasie-impromptu and scherzo in B flat minor opened the second part of the program and were played with artistry, fine tone, technic and interpretation. The atmospheric school of pianism was represented by Ravel's Jeux d'Eau, Debussy's Bruyeres and Feux d'Artifice, each exquisitely performed. Albeniz's Fête-Dieu à Seville closed the printed program brilliantly. After furious applause, Mr. Iturbi came out and asked what they would like to hear. Bedlam broke loose, and shouts of everything from Bach to jazz were heard. The soloist finally announced he would play De Falla's Fire Dance, which he did with all the Spanish feeling. At the second encore, Mr. Iturbi said he had had many requests for jazz, and he would play the only one he knew, the Sonatine Trans-Atlantique by Tansman, which was far from the ordinary jazz, but had enough of that feeling and rhythm to give the audience a laugh or two. Three other encores were Chopin's waltz in A flat, a Valencian Dance in G major, and Debussy's second Arabesque. The audience still lingered, applauding, until an attendant came out and closed the piano.

JEANNE BEHREND PLAYS OWN SONATA

Jeanne Behrend, one of the finest of Philadelphia's pianists, gave an excellent recital in Casimir Hall of the Curtis Institute of Music on January 19, before a large and enthusiastic audience. Vivialdi's Concerto Grosso in D minor, transcribed for piano by Alexander Kelberine was the opening number, and was played with breadth of tone and feeling. Each movement was finely interpreted. Following this came Mozart's variations on Come un 'agnello, aria by Sarti, which demanded and received delicate beauty of tone and technic. Two Bach works transcribed by Alexander Kelberine were superbly presented. They were the organ choral prelude Aus der Tiefe rufe ich and prelude in E major from the third suite for violin solo. Miss Behrend maintained the true Bach writ and character through these two numbers.

Miss Behrend's own sonata (op. 7), written in 1936, proved to be a long and exacting work. It was in the modern idiom but not unpleasantly harsh, and showed a decided talent for composition. The four movements are designated as follows: *Con energia ed intensita, Lento piacevole, Scherzo alla marcia* and *Passacaglia*. The first is the longest of the four and uses virtually every part of the piano from top to bottom, in many cases giving the effect of great breadth by so doing. The slow movement has many beautiful parts. The last two were lighter in mood, especially the *scherzo*. Miss Behrend gave a clear interpretation of her work and was warmly applauded.

Le Tombeau de Couperin by Ravel, was excellently done, as were also Medtner's Marche Funebre (op. 31) and Godowsky's Waltz-Paraphrase on Johann Strauss' Fledermaus. The latter was particularly brilliant. As an encore Miss Behrend played The Sanctuary by Josef Hofmann.

Miss Behrend has always had an especially clean-cut, musicianly technic. She does exquisite work, and has added to it an effective breadth and power. M. M. C.

Reading Orchestra Premiers Wittell Piano Concerto

READING, PA.—The feature of the Reading Symphony Orchestra concert on December 20 was the premiere of a composition by a Reading musician, Chester Wittell's concerto in G minor for piano and orchestra. The composer was at the piano for the performance of his work. Mr. Wittell wrote the concerto in 1914. He was recently persuaded by friends to show the score to Hans Kindler, conductor of the Reading Symphony Orchestra, who arranged a hearing.

Mr. Wittell's concerto is in three movements, *allegro moderato, lento e solene* and *allegro con brio*. Structure and style are in classic form, although the harmonization is characterized by some innovations. Melody governs the preponderance of its measures, and the instrumentation, besides offering opportunity for piano display, takes cognizance of the strings, provides a cello solo and delegates a brief and brilliant interval to the woodwinds. The audience gave the closest attention to Mr. Wittell's composition, and at the end showered him with long and cordial applause. The occasion was a triumph for Mr. Wittell.

Other numbers on the program were the suite (No. 2) in B minor of Bach, two Brahms Hungarian dances and the Romeo and Juliet overture of Tschaikowsky. Excellent playing marked the evening, the orchestra responding well to Mr. Kindler's masterly conducting. The applause was so enthusiastic that Mr. Kindler abrogated a rule and granted an encore, another Hungarian dance. W. K.

Westminster Choir on Tour

TRENTON, N. J.—The Westminster Choir of Princeton, under the personal supervision of Dr. John Finley Williamson, its director, left on January 11 to fulfill engagements in eleven cities. The choir was away for two weeks and covered 3,000 miles.

The Westminster Choir has always been popular with school and college concert seasons, and they were heard at Hartwick in Oneonta, New York; Houghton at Houghton, New York; St. Mary's at South Bend, Indiana; and Goshen at Goshen, Indiana. Engagements were also booked for Allentown, Pa.; Syracuse, N. Y.; Toronto, Canada; Flint, Lansing and Adrian, Mich., and Richmond, Ind. The Lansing concert was sponsored by the music groups of two of the city high schools.

The program included Roy Harris' Symphony for Voices and the Motet, Sing Ye to The Lord (Bach). Soldier, Soldier, an American folk song especially arranged by John Powell, was featured among the secular numbers. W. T. R.

Bartlett and Robertson Schedule Novelties for New York Recital

Two new arrangements for two pianos, one of Bach's See What His Love Can Do from cantata (No. 85) by Hubert Foss, the other of the Arrival of the Queen of Sheba from Handel's Solomon by Brian Easdale are on the program which Ethel Bartlett and

ETHEL BARTLETT and RAE ROBERTSON

Rae Robertson play at Town Hall, New York, on February 13. Both arrangements are dedicated to the pianists.

The second group on the program consists of Busoni's arrangements of Mozart's Fantasia for a Mechanical Organ and the Duettino Concertante. The latter is the finale from the piano concerto in F major. Following Mozart comes the suite, Alt Wien by Castelnuovo-Tedesco. The work, originally written by the Italian composer for solo instrument and for two pianos as well, gives three pictures of Vienna: the gay, pre-war Vienna, the city of the waltz; the Vienna of the Romantic Period; and the ruined Vienna after the war, when gaiety became forced and hysterical and the waltz gave way to a mechanical and macabre fox-trot. The program closes with the Saint-Saëns Variations on a Theme of Beethoven.

When their present American tour is over in April, Ethel Bartlett and Rae Robertson go for the first time to South America where they will give concerts in Brazil, Uruguay, Argentine, Chile and Peru. They are not to return to their native England until the spring of 1938 because from South America the two pianists return directly to this country where next season's tour is to open on November 1.

Federal Symphony Orchestra Opens WPA Theatre of Music

A concert by the Federal Symphony Orchestra, conducted by Nikolai Sokoloff, opened the new Theatre of Music on January 24 which will be the home of all the various federal music projects. Every day is to find some performance of symphonic, chamber and choral music, or of opera. The theatre in 54th Street will also house the Composers' Forum-Laboratory Concerts, devoted to American music.

The program opened with Dvorak's spirited Carneval Overture, followed by the Sibelius first symphony in E minor. For the third composition Dr. Sokoloff chose Arthur Shepherd's tone pictures from Horizons: The Lonely Prairee and The Old Chisholm Trail, music which utilizes folk songs of the cowboys. Wagner's Tannhäuser Overture closed the varied list.

In response to the cordial applause of the audience, the conductor praised the verve and unselfish enthusiasm of the men and women in the orchestra and promised to maintain high standards of musicianship. In view of the new acoustical surroundings and short time of rehearsal, the concert was creditable. Time will bring better balance and smoothness of performance. The intensity of attack never flagged.

Both Dr. Sokoloff and Lee Pattison, New York City director of the project, emphasized the hope that all sorts of good music now within the reach of the people will serve national culture and make music a necessity rather than a luxury for the few. The theatre has many unusual features. Opportunities are offered to talented young conductors and soloists. Every Sunday evening a symphonic program will be presented. A chamber orchestra, a group of madrigal singers, a chamber opera company and a grand opera ensemble is to enable the Federal Music Project to cover the entire field in its work in New York. Sunday's orchestral concert inaugurated the extensive and ambitious program, to be carried on through this and succeeding weeks. R. S.

Menuhin Returns in General Motors Concert

Yehudi Menuhin came out of his two-year artistic hibernation on January 24 to appear as soloist with the General Motors hour over the nation-wide red network. Guest conductor of the orchestra was Menuhin's teacher, Georges Enesco (in New York to conduct the Philharmonic-Symphony Orchestra) who also joined his celebrated pupil in the evening's feature, the Bach concerto for two violins in D minor. Erno Rapee, regular conductor of the General Motors Symphony Orchestra, conducted this composition, and the final number, Debussy's Fetes. The rest of the program was under Enesco, including the performance of his own Roumanian Rhapsody (No. 1) in A. The initial offering of the broadcast was the overture to Mozart's The Marriage of Figaro, and Mr. Menuhin followed this by playing the Sarasate Gypsy Airs.

This event was rightly proclaimed as one of the most impressive of the season, and it was a tribute to radio, its present high state of tone reproduction and the great scope of its audience, that a violinist of Menuhin's standing should make a broadcast the one exception in his period of concert retirement.

Menuhin was in superlative form. The perfect flow of his tone, its shining, pliant quality and his interpretative genius which lends meaning to every note and nuance were all in glorious evidence. Mr. Enesco, joining him in the Bach concerto, was an able collaborator. This lovely score, which, it is said, major performers have allowed to languish since Elman and Ysaye made their tour, is, for sheer thematic beauty, as enchanting as any composition ever penned for violin literature, more lyric in character than most Bach, while retaining all the consummate adroitness of structure and balance.

The other highlight of the hour was Mr. Enesco's familiar Roumanian rhapsody, to which he gave a vivid reading. The studio audience had to be restrained by the announcer from too lengthy applause. M. L. S.

Juilliard Competition for American Composers to Close

The Juilliard School of Music, New York, announces February 1 as the closing date for receiving compositions which are to be entered in its annual competition for the publication of new orchestral works by American composers. Through this competition the Juilliard School will select a work and pay for the publication of it. The composer is to receive all royalties and fees accruing from the sale or performance of his work.

The terms of the competition are as follows: Compositions must be by native or naturalized American citizens. Only such orchestral compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted. Manuscripts in pencil will not be read. Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance so far as known. Compositions should be sent to Oscar Wagner, Juilliard School of Music, 130 Claremont Avenue, New York, before February 1, 1937. Manuscripts sent by mail should be insured and the composer's name and address should be securely attached. Manuscripts not selected for publication will be returned to the sender.

Should a composition of outstanding merit be disclosed through the competition, it will be published in 1937.

Sigma Alpha Iota Convention Plans

Gertrude Evans, national president of Sigma Alpha Iota and national president of the Woman's Professional Pan-hellenic Association, will not be able to attend the national convention of Sigma Alpha Iota which is to be held in New York at the Hotel New Yorker on February 5, 6 and 7. Marion Sauer, president of the eastern province of Sigma Alpha Iota, will represent Miss Evans, Madeline Piper, New York lawyer, is to preside at the meetings. The convention is open to all members of Sigma Alpha Iota.

Children's Concert in New Haven

Young People and Adults Throng Hall for Program under Harry Berman —Kathleen Parlow Soloist with Symphony Orchestra—Romeo Tata in Violin List

NEW HAVEN, CONN.—The first of New Haven's Children's Concerts was given by the New Haven Symphony Orchestra under the baton of Harry Berman. Within the last two years the financial policy of this group has been considerably altered; today the price of admission has been reduced to fifteen cents for children, and the orchestra has been rewarded with large and enthusiastic audiences. The few adults who first came to these events, under the pretext of chaperoning the youngsters, found the concerts so enjoyable and instructive that a "word of mouth" propaganda campaign must have started, and today at the children's concert almost as many adults are found in the audience as young folk.

PICTURESQUE SCENE

The stage of dignified old Woolsey Hall bustled with energy; big banners announcing the names of the instruments hung over the various sections of the orchestra, and Mr. Berman's baton was the magic wand that gave meaning to this show.

The program was devoted to form in music; and the audience was introduced to the mysteries of the three-part song form, the minuet, and the rondo, by short comments. The music illustrating these forms was delightfully melodic as well as musically important including a Purcell suite for strings, Mozart's menuetto from his symphony in G minor, the overture to Hänsel and Gretel by Humperdinck as well as Tschaikowsky's overture 1812, Macdowell's Scotch Poem and the Perpetual Motion by Strauss.

ROMEO TATA'S RECITAL

Romeo Tata, recently returned from study abroad, gave a recital of violin music at Sprague Memorial Hall. Mr. Tata's musical integrity was again demonstrated by his choice of program and his performance of these works. He opened the program with Beethoven's sonata in G minor, and then played the Chaconne of Bach. This was to many the important part of the evning, for through all the bewildering and amazing technic, Mr. Tata's tone was robust and warm. He had the assistance of an admirable musician in his accompanist, Arnold Bullock. The rest of his program was devoted to Françaix's sonatine for violin and piano, Boulanger's nocturne, Bloch's Nigun, and Saint-Saëns' Rondo Capriccioso.

KATHLEEN PARLOW, SOLOIST

Under the baton of Dean David Stanley Smith, with the assistance of Kathleen Parlow, violinist, the New Haven Symphony Orchestra presented an interesting evening of music at the fifth concert of this present season. Miss Parlow's reputation as a player was known to many here, and there was a large audience to greet her at the concert. She chose as her work the Brahms concerto in D and her playing was worthy of the work. Showing a keen musical intelligence, she played with a firm vibrant tone, and the technic of a musician of the first rank. The enthusiastic applause at the end of this work was for soloist as well as the orchestra, which had given Miss Parlow splendid support in the ensemble playing. The orchestra also played with appropriate lightness and grace the overture to Mozart's Magic Flute. A new work by Cyrus Daniel of the Yale Music School, Nocturne, was warmly received. The concert closed with the playing of Strauss' Death and Transfiguration. M. K.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT
MENUHIN
MARTINI
FRANTZ
JEPSON
BAMPTON
ANTOINE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Boston Civic Orchestra to Open Eleventh Season

The first concert of the eleventh season of the Boston Civic Symphony Orchestra (Joseph Wagner, conductor) takes place in Jordan Hall, Boston, on January 31. Rebecca Dulfer, violinist, is the soloist for the first Boston performance of Haydn's concerto in G major for violin and string orchestra. Another Boston premiere is suite from the ballet The Christmas Tree (op. 21-A) by Rebikoff. Of two fantasies (op. 2) by Hovanesse, Monadnock is to have its first performance; the other fantasy is Boreas and Mt. Wildcat. Music by Schubert and Delibes complete the program.

Musicians Emergency Fund Discusses "Security Plan"

The Musicians' Emergency Fund met at a luncheon at the Hotel St. Regis, New York, on January 22, to hear reports of the progress of the membership campaign being held to raise the greater part of the fund to establish this organization as a permanent institution.

Mrs. Vincent Astor, acting president of the fund and chairman of its membership committee, reported a sum of $22,277.70 as present return of the drive. Also, the amount is swelled by $15,211.77, net proceeds of the dinner in honor of Lucrezia Bori, held at the Waldorf-Astoria on January 3.

Olga Samaroff-Stokowski addressed the gathering, her remarks including the suggestion that the organization, in projecting its permanent status, should include some form of "musicians' security," a plan to insure musicians against a destitute old age. She said that in most cases musicians clear little financially on the early years of their careers, and that the seasons after they have become established and can command larger fees are sometimes few, especially for singers. Some sort of insurance, she said, might be provided, with the musicians themselves contributing during their earning years. The title of the present organization, suggested Mme. Samaroff, might be changed to Musicians' Security Fund.

Mme. Samaroff's idea was enthusiastically seconded by Alma Clayburgh, who went on to point out how many musicians require the fund's aid, and the large number of "good artists who are poor."

The need for continued activity in the membership drive was stressed by Mrs. Moritz Rosenthal, vice-chairman of the membership committee, and Mrs. Astor reminded the meeting that small donations, as well as large, would swell the fund. She praised the part played in the campaign by the junior committee, whose chairman is Miss Mary de Mumm.

If the organization is to pursue its work on the current scale, it was found that the annual budget would amount to about $150,000. It is hoped that $100,000 of this will come from annual contributions of members. The remaining $50,000 may be raised by benefits, such as the Bori dinner.

Of the donors to the fund, those topping the list were Mrs. Rosenthal with $1,920 and Walter Damrosch, honorary president, who gave $1,603. Others reported were:

Mrs. Frederick Steinway, $752; Mrs. Ernest Ehrmann, $745; Mme. Clayburgh, $650; Mrs. Ernst Rosenfeld, $595; Mrs. George Barton French, $570; Mrs. Thomas H. McInerney, $500; Mrs. Robert Littell, $430; Mrs. Lawrence Tibbett, $425; Mrs. Henry March, $395; Mrs. Hokan B. Steffanson, $310; Mrs. William H. Schmidt, $305; Mrs. Otto Frohnknecht, $253; Mrs. Pierpont Morgan Hamilton, $245; Mrs. Sidney Bacharach, $235; Mrs. Albert Spalding, $220; Mrs. Gilbert H. Montague, $180; Miss Harriet Marple, $165; Mrs. Charles S. Guggenheimer, $125; Miss Emily F. Gilbert and Mrs. Josef Lhevinne, $110 each; Miss Felice Harriman Rosen and Mrs. Ernest Schelling, $100 each.

LEONORA CORONA

sang two performances of Aida, under the auspices of the Board of Education, in Birmingham, Ala., on January 14 and 15. The chorus was composed of high school children and the orchestra and ballet local. Miss Corona also sang Aida at the opening of the Arthur Jones Course in Daytona, Fla., on the 21st. (Photo by Theodor Stolar.)

New Works by Saminsky for February Hearings

Lazare Saminsky's Song of Three Queens (the dirge of Anne Boleyn, a farewell song of Mary Stuart, a merry dance-song of Estherka, the medieval Jewish Queen of Poland) will be given its premiere in New York on February 1 on the program of the New York Philharmonic Chamber Symphony Orchestra, conducted by Hans Lange. Another new work of Saminsky's, his orchestral Pueblo, a Moon Rhapsody, is to be given a first hearing by the National Symphony Orchestra in Washington under Hans Kindler on February 17. This work is based on dance tunes of the Pueblo, Ute and Tena Indians.

In February the composer will appear in lecture-recitals devoted to music of the unknown Orient (Georgian, Armenian, Hebrew, Tartar) to be given at Western Reserve University in Cleveland and in Cincinnati under the auspices of the Federation of Jewish Women's Clubs. At each concert a group of his songs and violin pieces are to be presented. This season Saminsky's songs have been sung by Helen Jepson of the Metropolitan Opera in concerts throughout the country.

Engagements of Eugene Conley

Recent engagements of Eugene Conley, tenor, artist from the Boston studio of Harriet Eudora Barrows, include: January 4, an appearance in Watertown, Mass.; 5, Gardner, Mass (in Hora Novissima); 8, Boston; 11, Brookline, Mass.; 12, Fall River, Mass. (soloist with American Male Choir); 17, Boston; 20, Portsmouth, N. H.; 22, Bradford, N. H.; 24, Laconia, N. H.; 27, Dorchester, Mass.; 30, Boston. During the first week of February, Mr. Conley is to sing the role of Jack in Louis Gruenberg's fairy opera Jack and the Beanstalk at the Boston Opera House. Mr. Conley sings weekly from WEEI, the Boston station of the Columbia Broadcasting System.

Sklarevski to Play Recital in Peabody Series

Alexander Sklarevski, pianist, will give a recital on February 5 at the Peabody Conservatory of Music, Baltimore, where he is a member of the faculty. The next day he is to play in Annapolis, Md.

OYANGUREN
GUITARIST "Skill, taste and musicianship." —N. Y. Times
Delphic Studios, 724 Fifth Avenue
COlumbus 5-9340 New York City

LUDWIG HOFMANN BARITONE
METROPOLITAN OPERA
New York City

PIANO MASTER-CLASSES in EUROPE
ROBERT TEICHMÜLLER • EDWARD WEISS
Starting June 15, 1937
Inquiry: 1412 Steinway Hall, N. Y. C.

LENNART von ZWEYGBERG
Finnish Cellist
New York Confirms European Acclaim

"An earnest and technically skilled musician . . . Tone of an appealing quality." *New York Herald-Tribune, Jan. 13, 1937*

"Played with delicacy of phrase and with communicative feeling." *New York Times, Jan. 13, 1937*

"Sovereign technical mastery." *Volkszeitung, Berlin*

"The famous cellist of Finland has all—extraordinary artistic temperament, force, science, virtuosity, emotional power." *Excelsior, Paris*

"Extraordinary master of the cello." *Munchen neueste Nachrichten, Munich*

"A perfect performer—a virtuoso of great merit, an artist of great resources." *Corriere d'Italia, Rome*

Management: George Leyden Colledge, 30 Rockefeller Plaza, New York

THE CHICAGO DAILY NEWS, FRIDAY, DECEMBER 11, 1936.

SMETERLIN'S RE-CREATION OF CHOPIN CONCERTO STIMULATING

Music Views

Smeterlin's Chopin

BY EUGENE STINSON

THE fur is probably flying today, but to those who have no axes to grind Jan Smeterlin's performance of the Chopin F minor concerto with Mr. Stock at Thursday evening's Symphony concert was one of the freshest and most stimulating exercises in musical re-creation that Chicago has witnessed for a long time.

Mr. Smeterlin's version was based partly upon his possession of a unique and compendious facility at the piano, but it was based, too, upon a clear-sighted, brisk and sympathetic muscianship. We heard the concerto reduced to the greatest possible simplification yet ablaze with ornamentation. We heard it as a strong, vigorous, healthy and delicious score, a score which did not move Mr. Smeterlin so much to a familiar Chopinesque melancholy as to a self-possessed, expansive, even a joyous exercise of skill and of taste.

A Songful Performance.

It was as songful and opalescent a performance as if he had been playing Mozart, yet in every measure Chopin of course appeared, and to my ears he appeared as he ought be, poetic, certainly, but too masterly and too individual a craftsman to squander his gifts upon a quite negative repining.

If Mr. Smeterlin hacked away from a masterpiece the encrustations of time and tradition he did it with a sensitive divination of exactly what ought to be found beneath. It was a performance of insight and of power, and though it sped like the wind and glanced with a many colored and felicitous inflection, it was a thoughtful no less than a spontaneous performance, quite apart in artistry and in execution from anything any other pianist of the day can offer us.

Mr. Smeterlin was greeted by a crowded audience with as much intense delight as he had himself expended upon an examination and revival of one of Chopin's most charming works. No one thought of moving until he had played some more—a waltz and an etude.

Rachmaninoff Symphony Given.

It is rarely that a musical manuscript takes a concert tour, but Rachmaninoff's new symphony, his third, written in A minor, is being routed this season through the American symphonic field and this was its week in Chicago. Mr. Stock gave it an energetic and surely a revealing performance, disclosing it as powerful, if rambling, and full of incident if sometimes ruthless in its determination to use no familiar devices of sound.

It is not so strong a work as the mysterious E minor symphony, nor so direct and expressive as the second or third concertos for piano. It certainly deals consistently with no such problem as prompted Ibsen, say, to a well-knit dramatic structure; it resembles, rather, the notebook of a keen and rich observer, which gains its momentum from the sheer eventfulness of its entries. The new work was cordially received.

There was a pleasant Bach suite, the fourth, to commence the concert. And Mr. Stock, whose sense of a good instrumental fabric, if only potentially, is unerring, listed also the engrossing arrangement he has made of the slow movement of the Sibelius violin concert, all strings playing the solo part.

"Smeterlin played the Mozart concerto as if he were enchanted, and he quite *enchanted his audience.*"

Boston Evening Transcript, Nov. 10, 1936

"It was a revealing and superbly performed concert, one that definitely established Smeterlin as *the leading exponent of Chopin's difficult art.*" Boston Traveler, November 23, 1936

"Smeterlin's treatment of Chopin *never ceases to arouse wonder and delight.* He summons tenderness undiluted by sentimentality; evokes force and passion without physical assault upon the keys; creates a marvelously transparent texture of sound." Boston Post, November 23, 1936

BOSTON POST,
NOVEMBER 23 1936

SMETERLIN RECITAL IS ALL CHOPIN

Polish Pianist Now Tops Field of Masters

BY WARREN STOREY SMITH

There is room for another popularly acclaimed figure in the recital field: The old ones have dropped off faster than the new ones could fill their places. And to judge from the size and temper of the audience which heard that gifted Polish pianist at Symphony Hall yesterday afternoon, the likeliest candidate for the position just now is Jan Smeterlin.

A PERFECT PERFORMER

When Mr. Smeterlin gave his first Boston recital in Repertory Theatre a few seasons ago he chiefly impressed his immediately delighted listeners by his insight into the music of Chopin. Later he offered an all-Chopin programme at Jordan Hall and it was his performance of Chopin's F minor Concerto at a pair of Symphony Concerts last year which definitely put him on the map so far as Boston is concerned.

It was not unnatural, then, that for his first recital appearance in Symphony Hall Mr. Smeterlin should choose a Chopin programme. If this or the other pianist can play this or the other Chopin composition as persuasively as Mr. Smeterlin can play it, the fact remains that he could probably carry off an entire Chopin afternoon or evening more successfully than anyone now before the public. To characterise Mr. Smeterlin's playing of any example either of the greater or of the lesser Chopin, to borrow Mr. Huneker's classification, there is need of but one word: perfection. But since a critic must "criticize" or lose his standing in the community, it may be suggested that Mr. Smeterlin in moments of excitement permits himself to make some unnecessary noise in applying the damper pedal.

Some of us as we get along in years are inclined to look back upon our youthful enthusiasm for Chopin as a kind of musical puppy-love. There are even certain pieces which we dread to see upon a programme. Mr. Smeterlin played two of them yesterday, the F minor Fantasie and the B-flat minor Sonata; and in his hands they bloomed again with all their one-time freshness. These with the G minor Ballade and the now-rarely heard Andante Spianato and Polonaise (quaintly listed on yesterday's programme as "Opus pus 2") were the larger pieces of the afternoon. There were besides the Impromptu in F-sharp major, a brace of Mazurkas, the D-flat Prelude (for once freed from mawkishness) and three Studies. In the several extra pieces, added along the way or at the end, the music of Chopin predominated. And still there was no feeling of surfeit.

Mr. Smeterlin will appear at Jordan Hall on December 4. As virtually every seat was filled yesterday it will be fun to see who gets the tickets.

RETURNING DECEMBER 1st FOR 8th CONSECUTIVE TOUR

Management • NBC ARTISTS SERVICE • R C A Bldg. • New York • George Engles, Managing Director

DAVID
BRYNLEY
Tenor
and
NORMAN
NOTLEY
Baritone

"A Perfect Team"

at New York Town Hall, November 22, 1936

New York Times, Nov. 23, 1936
Not often does a concert goer have the opportunity to hear so interesting and unhackneyed a body of selections as these British singers presented. The singers *established an intimate atmosphere.* Their music-making had the grace and spontaneity of two artists singing for friends at home. The audience responded to the music and the interpreters with unmistakable pleasure.

N. Y. Herald-Tribune, Nov. 23, 1936
Their work was characterized by *admirable musicianship and good taste.*

Brooklyn Daily Eagle, Nov. 23, 1936
A concert unusual in the fact that it was what a concert should be, and what most concerts are not. They proceeded from one lovely thing to another. Contributing to the distinction of the occasion was the beautifully cultivated singing, their unfailing taste, their perfection of style.

N. Y. World-Telegram, Nov. 23, 1936
. . . their diction, of course, was a constant source of pleasure.

Olin Downes in N. Y. Times, Nov. 13, 1935
They are not singers who practice vocalism with any other purpose than that of conveying a significant beauty. This music was admirably sung, in style and in spirit.

New York Post, Nov. 13, 1935
. . . one of the most heart-warming concerts of the season.

N. Y. Daily Mirror, Nov. 23, 1936
Part singing by two delightful artists. Both have that rare touch of intimacy and musicianship that makes *a perfect team.*

•

Will Return for Season 1937-38

For open dates and terms
Address
Exclusive Management:
ANNIE FRIEDBERG
250 West 57th Street New York

New York Concerts

JANUARY 18

Line Zilgien This young French organist of the Church of Saint Louis-en-L'ile in Paris gave her first local recital in Town Hall on Monday afternoon. Although she has appeared in concert in France, the Canary Islands, Turkey, and throughout the East, this was her first Manhattan appearance.

The opening group of her program consisted entirely of Bach selections, including the passacaglia and fugue, two chorales, O Man, The Grievous Sin Bemoan, and Rejoice, Ye Christians, and the symphony from the Twenty-ninth Cantata in D major.

She followed this group with the Rhapsody on Hymns from Brittany, by Saint-Saëns, Esquisse in D Flat by Schumann, and variations from the sonata in D minor by Mendelssohn.

The last group, after intermission, demonstrated to best advantage Miss Zilgien's accuracy of technic, her feeling for the more delicate, subtle patterns of color, of lightness and of humor. The group opened with the *scherzo* from Widor's fourth symphony, followed by Messiaen's Nativity, including two short impressionistic tone-pictures entitled The Shepherds and The Angels. Miss Zilgien concluded her program brilliantly with the prelude and fugue in G minor by Marcel Dupré, under whom she studied in Paris. For the appreciative audience she graciously responded with two encores.

Pierre Luboshutz and Genia Nemenoff Music for two pianos was heard at an evening recital in Town Hall, delivered by Pierre Luboshutz and Genia Nemenoff, who are husband and wife.

The couple played an unusual list of works consisting of Bach's Sicilienne (arr. by Guy Maier); Boismartier's Les Reverences Nuptiales and Rameau's Air Très Gai (transcribed by Pierre Luboshutz); A minor concerto by Vivaldi-Bach (transcribed by Isidor Philipp); Mozart's D major sonata; Invitation to the Dance by Weber-Weingartner; Portnoff's Perpetuum Mobile; Rachmaninoff's La Nuit d'Amour; Levitzki's Valse Tzigane; Gretchaninoff's Berceuse; Stravinsky's Russian Dance (arr. by Pierre Luboshutz).

Careful technical and tonal preparation and complete musical agreement are primary adjuncts of successful two-piano performance, and those qualities were revealed in high degree by these recitalists. They also kept excellent accord in dynamics and pedalling.

Outstanding were the readings of Mozart and Bach, invested with stylistic taste and fluent execution. The old French numbers had particular charm and delicacy of treatment.

In the lighter compositions, Mr. and Mrs. Luboshutz exhibited appealing graces of touch and sensitive nuances of interpretation.

A large audience and much applause proved not only the amazing recent growth of public interest in two-piano programs, but also the special effectiveness of the presentations by this richly gifted pair.

JANUARY 19

Gilbert Ross An enjoyable violin recital was given by Gilbert Ross on Tuesday afternoon in Town Hall. Since Mr. Ross is an intelligent musician, this quality manifested itself in each selection of a well-chosen program. His opening numbers, a Bach chorale from the Christmas oratorio, transcribed by Spalding, and Pugnani's *largo espressivo* immediately found a responsive audience, while the third excerpt in the group, Fiocco's *allegro,* called forth spontaneous applause for Mr. Ross' clean-cut technic and finesse of phrasing.

The Mozart concerto in A major gave the performer plenty of opportunuity to exhibit his musicianship. The *allegro aperto's* cadenza he performed with deftness and accuracy; the *rondo* brought into play all his technic, with its well-turned phrases, slow, smoothly flowing melody, and the succeeding rapid passages. A freshness of tone was dominant throughout.

His interpretation and playing of the Brahms sonata in G major for violin and piano scored a victory. One thought, for a moment, in the opening measures of the *vivace ma non troppo,* that a mute had been used, so sensitive was his touch.

Mr. Ross's group of two modern works by Szymanowski and Dinien, though still maintaining the same high degree of musicianship, came as a slight anti-climax after the Brahms. Stuart Ross was the able accompanist.

Gerard Hekking The French cellist and professor of the Conservatoire Nationale de Paris, Gerard Hekking, was the attraction at Town Hall on Tuesday night. He exhibited his seasoned art in a program which began with a sonata (Sammartini-Salmon), and next went into the lengthy sequence of a Bach suite of dances, that in G major, unaccompanied. Directly before and after the intermission came the Haydn concerto in D and the Schumann concerto in A minor. The Debussy sonata preceded four pieces composed by Mr. Hekking—Minuet pour Casals, Danse campagnarde, Joujou Mecanique and Villageoise. Mr. Hekking is known as a technician and interpreter of polish and taste, and these qualities were prevalent in his Town Hall appearance. He had an able piano collaborator in Marjorie Truelove MacKown, whose accompaniments were deftly executed. The audience was of good size and cordially disposed.

Ferde Grofe and Orchestra Ferde Grofe and his orchestra donated their Carnegie Hall *soirée* in aid of the New York Fund For Free Pools, and the Warm Springs Foundation. A large audience attended, and the two worthy causes were benefited appreciably by the receipts.

Long associated as an arranger with the Paul Whiteman Band, and later achieving eminence as a composer on his own account, Grofe surprised his admirers on this occasion (his first personal concert in New York) by showing pronounced abilities as a conductor. He handled his orchestra of forty expert players with easy control of baton and maintaining remarkable rhythmic firmness, yet drew interpretative lines of fine flexibility. The orchestra convincingly proved its virtuosity in this by no means easy American music, whose correct and atmospheric performance requires special training and experience.

Grofe's extraordinary knowledge of orchestration came to light in six of his own compositions: Mardi Gras (from the Mississippi Suite); Sob Sister (from Tabloid Suite); Hollywood (music for the ballet performed at the Metropolitan Opera House several seasons ago by the visiting Hollywood Ballet); Symphony In Steel (first concert hearing); The Gay Nineties (from Wheels); and On the Trail and Cloudburst, from the Grand Canyon Suite. All those scores, constructed with unfailing cleverness, humorous sophistication and bright coloring, are frankly melodious, idiomatic and stimulative. In style, they do not follow the jazz manner except in spots, but represent a cross between legitimate symphonic writing and the so-called popular manner of expression. It is style invented and developed strikingly by Grofe.

The Symphony In Steel, symbolizing the might of Industry, is as eloquent and effective as the well known Factory composition by Mossoloff. In his Hollywood score, Grofe includes satirical touches immediately recognized by the listeners, the dance of the mechanicians, and the pomposity of the star and the director being uncommonly well set forth.

A "first time" of Evening in Harlem (arr. by Foster Cope) by Dana Suesse, amused the audience with its Black Belt swagger and jazz whimsicality. Otto Cesana conducted his own Negro Heaven, and did it with vim and precision. The work is familiar through radio hearings, and again made an impression with its broad themes, varied moods and vivid orchestration.

Eastwood Lane, a composer of sensitive understanding and skill, contributed Parade, from his ballet suite Fourth of July, orchestrated by Hans Spialek. It is bright and propulsive material.

Gershwin's Cuban Overture (splendidly

ROMAN TOTENBERG,
violinist, played over the radio on January 21 on the League of Composers concert from WEAF, broadcast also to South America. That evening he appeared with Kathryn Meisle, contralto, at the Thursday Club of New York.

© Schalk, Buffalo

GERTRUDE LUTZI
Lyric Coloratura Soprano

"Gertrude Lutzi sang the 'Ah, Fors e Lui' from Traviata and a well balanced group of songs. The singer has a voice of power, large range and flexibility. She won favor with the audience and was recalled for encores."
—*Buffalo Times.*

Available for Radio, Concert, Opera

CONCERT MANAGEMENT
WILLIAM J. NEILL, JR.
621 W. Delevan Ave., Buffalo, N. Y.

EMMA REDELL SOPRANO
NOW TOURING EUROPE
Mgt.: Haensel & Jones
113 W. 57th St., New York City

CONCERTS FOR CHILDREN
HAZEL GRIGGS, Pianist
Management: Guild for Musicians, 1011 Steinway Building, New York City

ALTON JONES

"He played with assured instinct for style and meaning, revealing solid technic and a tone of much breadth. The slow movement of the Beethoven was done with a profound sense of its rare poetry. The audience responded with much enthusiasm." —*Washington (D. C.) Herald*

Personal Representative CLIFFORD H. STROHL, 220 West 42nd St., New York, N. Y.

arranged by Darrell Calker) featured the pianism of young Rosa Linda, a brilliant technician of unusual verve and rhythmic exactness. She is a pupil of Moriz Rosenthal. As a solo of her own, she added the well-made little conceit, Scissors Grinder, by David Guion.

Foster Cope led his Shanghai Suite (first time), written in that city and utilizing native themes; an exotically tinted opus and unusually descriptive.

Vladimir Selinsky, violinist in the orchestra, arranged for string quartet four of the best known Gershwin popular songs, and played them with three colleagues. The version is done with much taste and delicacy. In Irving Berlin's Top Hat, Charles Baum shone as a soloist at the Electronic Piano.

Leonard Liebling acted as speaking commentator, giving a sketch of Ferde Grofe's life, dismissing the numbers on the program, and punctuating his informal remarks with humorous sallies.

JANUARY 20

Garfield Swift Wednesday afternoon brought Garfield Swift, baritone, to Town Hall before an audience partial to all his efforts during the recital.

The opening group included two early songs, one by Rameau (eighteenth century), and Je Suis Mise en Danse, arranged from Old French by Arnold Bax. Though he is not possessed of a big voice, Mr. Swift's training, interpretation and stage presence at once struck the listener as adequate.

The second group, made up entirely of German Lieder, was noteworthy for clear diction and feeling for the varying moods represented. Particularly well executed was Erich Korngold's Das Ständchen, and insistent applause encouraged him to repeat Der Rekrut, by Erich Wolff. His successful performance of Joseph Marx's vibrant Der Ton was aided in no little measure by the accompaniment of Erno Balogh.

The French group following contained many high spots, as in Mr. Swift's spirited Le Chevalier Belle-Etoile, by Augusta Holmès, his tenderly sung Phyllis, by Reynaldo Hahn. In Ravel's Chanson à Dulcinee, he achieved a markedly good interpretation of all its colorful suggestion. It may be noted that the superior accompaniments of Mr. Balogh throughout contributed much to the recital's success.

Leo Cherniavsky Leo Cherniavsky, formerly a member of the Cherniavsky Trio, was heard in solo recital at Carnegie Hall on Wednesday night. With the artistic assistance of Erno Balogh at the piano, the violinist pleased a large audience with his fine playing in Tartini's Devil's Trill, the Max Bruch concerto in G minor, and shorter pieces, Hebrew Melody (Achron), La Capricieuse (Elgar), In the Woods of Amazon (Sumare) by Milhaud, a Spanish dance by Sarasate, Hora Staccato (Dinicu-Heifetz) and the Bizet-Sarasate Carmen Fantasie.

Mr. Cherniavsky is a violinist whose tone has the varied hues and shadings imparted by a warm and poetic temperament. Technically deft, he produces tone of sensuous quality and swelling volume. He was at his best in the Bruch concerto, interpreting the rich measures with obvious delight in their beauty and giving them expression of adroitly calculated restraint. The Devil's Trill afforded him a show piece, and some of the numbers in the post-intermission assortment also gave opportunity for brilliant display. The Hebrew Melody of Achron, with its haunting, nostalgic quality, was another memorable exposition. Much applause was the lot of Mr. Cherniavsky from his hearers, who showed their devotion by turning out in such numbers on a night of exceptionally bad weather.

Catherine Hawks Catherine Hawks, mezzo-soprano, was heard in recital in Steinway Hall on Wednesday evening. Although her program contained a generous list of numbers, the audience demanded its extension by encores at the end. The printed offerings comprised a group of seventeenth and eighteenth century songs, Italian items by Cimara, Respighi and Santoliquido, the aria Adieu Forets from Tschaikowsky's Jeanne D'Arc, selections by D'Erlanger, Foudrain, Reynaldo Hahn and Poldowski, and, for her final appearance, In the Yellow Dusk (Edward Horsman), A Piper (Michael Head), The Island (Rachmaninoff), The Flutes of Spring (Laurel Blane), The One Who Passed Whistling Through the Night (C. Armstrong Gibbs) and The Fisher's Widow (Clara Edwards).

Miss Hawks showed herself to be a program builder of discernment in this recital,

(Continued on page 12)

Chicago reviews Alice Tully!

CHICAGO AMERICAN.

Music in Review

BY HERMAN DEVRIES

Alice Tully, dramatic soprano, who hails from the East, made her first appearance before a Chicago audience at the Studebaker Theater yesterday afternoon. Her program built on original lines, being neither banal nor orthodox in form, proclaims her a student of analytic turn of mind as well as an artist.

Besides the two Handel arias, the program further contained some unhackneyed songs from the pen of Marx; the Strauss "Befreit" and the Chausson "Chanson Perpetuelle" necessitating the assistance of a quartet, which was in this instance furnished by the Mischakoffs; a group of Debussy, and concluding with an equally out of the ordinary American group featuring songs by A. Walter Kramer, Carl Engel, Horace Johnson, Henry Hadley and Wintter Watts.

Mme. Tully certainly possesses that rare quality known as distinction of manner and this she carries out in her interpretative address, which is fraught with poetic and dramatic accents.

The voice is a soprano of power and one which she guides with consummate skill and savoir faire. Her diction of both French and German is another one of the many virtues belonging to this versatile young artist, who had ash only chosen to present the Chausson novelty would have earned the esteem of her audience —for here is a work by a French composer worthy of a place in the most high among musical compositions of its kind. In Arpad Sander, pianist-accompanist, Mme. Tully had a most reliable and worthy coadjutor.

Chicago Daily Tribune.

Critic Praises Debut Recital of Alice Tully

BY EDWARD BARRY.

Week day afternoon recitals are no go in Chicago, and Alice Tully, who sang at the Studebaker theater yesterday, doubtless foresaw the small audience she would have. However, the young soprano planned her program as opulently as if she expected a capacity house, securing the services of a nationally famous accompanist [Arpad Sandor] and of the Mischakoff String quartet.

The recital turned out well. Miss Tully is one of those attractive personalities who manage to live their music so convincingly that its great emotional values are vividly underscored. She casts a real spell over an audience and succeeds in communicating her own fervor and her own sense of the importance of the songs.

And the songs were genuinely important. Miss Tully is an aggressive program maker who avoids the hackneyed as if it were the plague [and maybe it is]. She sang two works of Joseph Marx, on whom the mantile of the great German lieder writers has fallen, two by Richard Strauss, and a whole Debussy group.

With the assistance of the Mischakoff String quartet, the soprano presented Ernest Chausson's rare "Chanson Perpetuelle." It is generous of subtle beauty, planned [and executed yesterday] with fine Gallic restraint.

Miss Tully's voice quality and production are as different from the usual as her program making. She has a covered, darkly tinted tone which you do not care for especially at first, but which vindicates itself by demonstrating its adaptability to the singer's intense and sometimes vehement interpretations.

January 12, 1937

CHICAGO HERALD AND EXAMINER...

Alice Tully's Voice Charms Chicagoans

BY GLENN DILLARD GUNN.

ALICE TULLY, dramatic soprano from New York, introduced her charming and aristocratic art to Chicago yesterday afternoon in the Studebaker. One wonders that her astute fellow citizens who serve the NBC and Columbia concert bureaus have not brought her to us and to the rest of the country long since, for she has a voice perfectly suited to the microphone. That convincing token of vocal mastery, the so-called half-voice, was used by Miss Tully, notably in songs of Marx and Strauss, with a taste and authority that left no doubts in the mind of the sophisticated listener.

There were other evidences of technical attainment. The singer obviously was suffering from her contact with our unkind climate. But she was able to sing above an irritating cold, to display the delicacy of a voice of delightful timbre, its ample sonority, and its range. At the same time she practiced the fine art of diction in Italian, German, French and English, so that her lyric address was compounded in equal parts of verbal and melodic eloquence.

* * *

THE LITERATURE of song has been explored by Miss Tully for its neglected gems. "Venetian Cradle Song" and "Chopin Waltz" by Marx; "Befreit" of Strauss; "Chanson Perpetuelle," by Chausson (presented with the accompaniment of piano and the Mischakoff String Quartet); five exquisite impressions by Debussy—"De Soir," "L'Echelonnement des Haies," "La Grotte," "Fantoches" and "Chevaux de Bois," only one of which is familiar — and an American group made notable by Hadley's "If You Would Have It So" and Wintter Watts' "Green Branches," were items on her program that other singers should note and study.

Few will be able to present them with the taste and spiritual insight that Miss Tully displayed, just as few are able to command the services of so expert an accompanist as Arpad Sandor, unless they should happen to avail themselves of the sympathetic art of Charles Lurvey. Unhappily, Miss Tully's audience was small, but I hope this does not discourage her with Chicago.

Personal Representative
G. H. DALRYMPLE
229 West 42nd St.
New York, N. Y.

New York Concerts

(*Continued from page* 11)

all the chosen music being of artistic worth, and the sequence of numbers was well calculated to arouse and hold attention throughout. The crowd gathered to hear her was not large, but her hearers applauded cordially and showed warm interest throughout. Stuart Ross was at the piano, supplying discerning accompaniments.

JANUARY 21

Philharmonic Orchestra Igor Stravinsky, for this evening (and Friday afternoon) program at Carnegie Hall, led the Philharmonic Orchestra in his own Sacre du Printemps, Firebird Suite, and Tschaikowsky's third symphony.

As the Musical Courier remarked in its issue of January 15, Stravinsky is an excellent conductor. The reviewer for this paper was the only New York publication to say so after the opening concerts directed by the composer last week. Other commentators appeared to accept the long-standing legend that Stravinsky is not an adept with the baton. That opinion might have been justified in 1925 when he made his previous New York appearances at the head of the Philharmonic, but he has had wide experience since then, and now masters the craft completely. What misleads some of the listeners is that Stravinsky is a quiet figure on the platform, employs no violent gestures or theatrical posings, and having established his interpretations thoroughly at rehearsals, permits the music to speak for itself at the public concerts.

He was cheered by the audience after the altogether illuminative and warm-blooded performances—magnificently done by the orchestra—of the Sacre and Firebird scores. The former registered again musically through its rhythmic might and high dramatic imaginativeness. The lovely themes and iridescent instrumentation of the Firebird are always a deep delight.

Tschaikowsky's early symphony reveals his facile gifts for melody and brilliant scoring, but both qualities appear only intermittently and are not yet in their fullest estate, as demonstrated in his later three symphonies.

JANUARY 22

Maurice Ames Maurice Ames, a mezzo-soprano from Boston, who had given a New York recital last season, appeared again at Town Hall on this evening. She recently had sung in concert in England, and demonstrated a poised command of her resources. An attractive figure on the platform and graceful in her presentations of widely contrasted music, the singer began her program with modern Italian songs by Respighi and Santoliquido, something of a departure in arrangement. Next came six Lieder of Brahms, then a group by Strauss and Trunk, and Scandinavian songs of Alnaes, Sinding and Grieg, with English contributions by Warlock, Howell, Cripps and Bax of particular interest to finish the list. Her voice on this occasion was shown to good advantage in the more intimate songs of this collection, with top notes of full and warm quality. The Lieder revealed a cultivated style of production and earnestness in the voicing of the emotions of the texts. She had particular success in the Scandinavian works, sung in the original tongues, and in the delightful English numbers. The audience received her work appreciatively and required the addition of several encores. William Achilles was a serviceable accompanist.

JANUARY 23

Philharmonic Orchestra Children's Concert The third in the series of Young People's concerts by the New York Philharmonic Symphony Orchestra was presented Saturday morning in Carnegie Hall. The program, under the skillful direction of Ernest Schelling, featured works of French composers.

A short, sprightly selection by Destouches, Le Tambourin du Triomphe, opened the program, followed by the high-spot of the concert—two movements (*allegro scherzando* and *presto*) of Saint-Saëns piano concerto (no. 2) in G minor, featuring as soloist Balbina Brainina. Her facile playing of the lively second movement, and the still livelier third, at once stamped her as a young pianist with a future. Her runs were lacy and delicate, while the broader chord passages she executed with unusual firmness of touch. Her tone was at all times round and clean, her feeling for the music's color highly developed.

Mr. Schelling next conducted the orchestra in an eloquent performance of Debussy's l'Apres Midi d'un Faune. Honegger's Pacific 231, with its brilliant instrumentation, its picturesque tonal effects, brought forth a volume of applause from the youthful audience, and the older members present.

Much amusement was derived from Mr. Schelling's voice thermometer which he placed on the stage to record the audience's singing abilities, led by pupils of the Foxwood School of Flushing, Long Island.

A Suite of Dances by Binet, and Berlioz' familiar Rakoczy concluded the concert. Mr. Schelling is to be congratulated on these interesting, educational programs. Adults, as well as choldren, can benefit by his enlightened and charming commentaries on the composers and selections.

Joseph Szigeti On Saturday afternoon at Town Hall, Joseph Szigeti continued his series of three violin recitals devoted to a historical survey of music for that instrument. The second program included Bach's unaccompanied sonata in A minor; the Kreutzer Sonata of Beethoven; a new sonatine (op. 4) by Mr. Szigeti's accompanist, Nikita Magaloff; the violinist's own arrangements of Frederick Jacobi's Penelope and the Miller's Dance from de Falla's Three-Cornered Hat, as well as shorter numbers by Ravel, Milhaud, de Falla and Bartok. The stylistic authority with which Szigeti plays Bach was well in evidence in the solo sonata, which was outlined in bold and telling strokes, with variety and subtlety of color and dynamics, and with remarkable structural command. One of the impressive offerings was the Kreutzer Sonata, with its melodious thematic content and brilliantly virtuosic development. The violin mastery of the performer, abetted by Mr. Magaloff's unobtrusive and sensitive pianistic style, provided a truly heart-warming version of this classic score, which had particularly eloquent treatment in the *andante*. The Magaloff sonatine is a modishly up-to-the-minute work in its harmonization, with plenty of opportunity for the violin performer, and it was given a finely finished reading by Mr. Szigeti, to whom it is dedicated. The final part of the recital brought further revelation of tonal purity and fastidious technical control by the artist. The audience was large and approbative, and demanded additions to the list. The final recital of the series takes place in the same hall on January 30.

OLGA STEEB,
concert pianist of Los Angeles, appears on January 30 in Beethoven's concerto (No. 1) in C major for piano and orchestra with the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor). This is the first concert of the Beethoven Cycle arranged by Mr. Klemperer.

Martinez Oyanguren Making his second appearance at Town Hall, Martinez Oyanguren, guitarist, was presented in recital on Saturday night.

(*Continued on page* 16)

José ECHANIZ

Piano Soloist with the

PHILADELPHIA ORCHESTRA

JOSE ITURBI Conducting

Season 1937-38 Now Booking

"Echaniz is a born virtuoso. He has fingers and wrists of steel. He can rival Liszt's orchestra and on occasion outdo it in strength and speed."
—Olin Downes, New York Times

"Senor Echaniz is young and handsome and hails from Cuba. He made his entrance into Philadelphia yesterday riding a mettlesome pianistic warhorse, —the Liszt A major concerto and managed its massive prancings and parade very gallantly indeed. Senor Echaniz won the warm approval of his audience by a very musicianly and accomplished performance."
—Philadelphia Record

"An admirable pianist. A tone of much beauty."
—Philadelphia Public Ledger

"Played with whirlwind virtuosity. Won fervent applause."
—Philadelphia Inquirer

"Magician of the black and white keys, Cuba's gift to pianodom."
—Philadelphia Daily News

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street, New York

(*Baldwin Piano*)

METROPOLITAN OPERA

SAMSON ET DALILA, JANUARY 18

The first evening performance of Saint-Saëns' Samson et Dalila brought the same cast as that of the matinee of December 26, with one exception, Julius Huehn singing The High Priest instead of Ezio Pinza. Repetition of praise of the performance is in order, including mention of the fine conducting of Maurice De Abravanel, whose prompt cues to the artists and wide baton-sweep were displayed meritoriously. A sympathetic, graceful appearance as the heroine was that of Gertrud Wettergren; opposite her, René Maison demonstrated sincere acting and offered a powerful portrayal of the unhappy Samson. Mr. Huehn was alive to his part and sang exceedingly well; John Gurney shone as Abimilech; and Emanuel List's Old Hebrew was touchingly interpreted. Angelo Bada, Max Altglass and Wilfred Engelman gave creditable presentations of minor roles. Dances under George Balanchine were effective, with high-lights of groupings and choreography. The important part played by the many choruses in the work was again manifest. Many recalls occurred throughout the performance.

AIDA, JANUARY 20

The most exciting and stimulating performance of Aida this reviewer has heard at the Metropolitan occurred on Wednesday evening. The orchestra never played the familiar Verdi score with more scintillancy and Ettore Panizza seemed to be blessed with a kind of magic that made him read the hoary melodies in such a manner that one only wished that he could be offered a laurel wreath such as Radames received in the Triumphal Scene.

The audience, a big one, appreciated to the full the excellent presentation offered it, and at the end of every act and at the conclusion of the principal arias the eminent artists of the cast (Dusolina Giannini, the Aida; Gertrud Wettergren, Amneris; Giovanni Martinelli, Radames; John Charles Thomas, Amonasro; Virgilio Lazzari, Ramfis; and Norman Cordon, The King) were applauded long and loudly and even cheered.

It was the first appearance this season of Miss Giannini, Mr. Martinelli and Mr. Thomas and they sang gloriously—overworked though that adjective may be. Miss Giannini, one of the finest actresses on any operatic stage, not only was in magnificent vocal estate but offered a characterization of the unhappy heroine that was the acme of sincerity. Mr. Martinelli, that consummate musician, was never in better voice. His Celeste Aida was greeted with cheers and his other arias provoked the same excitement in his hearers. Mr. Thomas was equally fine as Amonasro, singing and acting with that finesse which bespeaks the great artist.

Gertrud Wettergren offered an able portrait of Amneris, displaying a histrionic skill that was the counterpart of her associates and singing with tonal richness.

It would be pleasant, if it were possible, to commend Norman Cordon for his interpretation of The King. Though he sang the music well enough, his acting was bad. Why it was necessary for him to plant himself in the centre of the stage during the first scene of Act I when he sends Radames to conquer the enemy and pay no attention to the other principals whom he was counseling is hard to understand. Dignity Mr. Cordon has, but he needs acting lessons badly. Virgilio Lazzari was a capable though not inspired Ramfis; Thelma Votipka sang the off-stage music of the Priestess beautifully; and Giordano Paltrinieri was a good Messenger even if Mr. Cordon did not look at him once while he was reporting news from the battle field.

The ballet danced several times with no great skill but the chorus sang splendidly, though they acted like dummies. Desire Defrere is an able stage director; therefore it is suggested that he spend a little time in rehearsing the Triumphal Scene.

CARMEN, JANUARY 21

Rosa Ponselle, fully recovered from her recent indisposition, appeared for the second time this season in the title role of Carmen, drawing a capacity audience on Thursday evening. The singer's vivacious and colorful impersonation again found favor and she sang with her old beauty and lusciousness of tone. She was applauded to the echo frequently during the performance.

Rene Maison singing Don Jose for the first time at the Metropolitan proved to be a worthy partner, vocally and histrionically. Both Miss Ponselle and the stalwart tenor did some fine realistic acting in the final act. Ezio Pinza lent his powerful voice and towering height to the role of the Toreador while Natalie Bodanya made an appealing and clear voiced Micaela. The roles of Mercedes and Frasquita have now become agreeably associated with Helen Olheim and Thelma Votypka. Gennaro Papi gave the score an authoritative reading.

SIEGFRIED, JANUARY 22

Siegfried's early manhood. impersonated by Lauritz Melchior (who gave a glorious vocal and dramatic account of the lad awakened to heroism and love) again enthralled a houseful of Metropolitan listeners in Wagner's towering music drama.

The score remains a masterpiece without equal in the tonal delineation of Youth and Nature, and its story matches the genius of the music, in spite of some stretches which could be shortened without loss of value or effect, no matter what the Wagnerian professors solemnly preach about the sacrilege of abbreviation.

Making her first local appearance as the Siegfried-Brünnhilde, Kirsten Flagstad, in full splendor of voice and volume, registered compellingly as the godlike Valkyr awakened to womanhood. The closing duet of the love-pair brought ovations for the soprano and tenor.

Friedrich Schorr sang better than had been the case previously this season, and gave out abundant tone without loss of quality except as to just a few high tones.

Karl Laufkoetter's Mime, although more wheedling than sly, made a convincing impression, and offered excellent vocalism with practically none of the squeaking often indulged in by incumbents of the role. This was the *buffa* tenor's first Metropolitan essay in the part. Eduard Habich deserves continued commendation for his keenly portrayed Alberich. Emanuel List's basso measures as Fafner sounded the veracious note of pomposity mixed with pathos. Kerstin Thorborg's one scene as Erda was voiced richly and declaimed most intelligently. Stella Andreva, doing the music of the Bird, could not be heard quite clearly. Either she lacks weight of tone, or else was placed too far off stage.

Conductor Bodanzky kept vital tempi, and had fine response in every way from his orchestra.

Scene I of the third act, and the transition to Scene II, still require mechanical and pictorial improvement in order to carry undisturbed illusion.

An amusing slip occurred in the forest episode, when Melchior inadvertently removed the reed-pipe from his mouth, and it sounded a single E just the same.

LES CONTES D'HOFFMANN, JANUARY 23 (MATINEE)

At this repetition of Offenbach's tuneful opera Vina Bovy sang the quadruple roles of Olympia, Giuletta, Antonia and Stella for the first time here and Rene Maison made his initial appearance as Hoffmann. The remainder of the excellent cast was identical with the premiere hearing of the opera, having Lawrence Tibbett playing the parts of Lindorf, Coppelius, Dappertutto and Miracle; Irra Petina as Nicklausse; Angelo Bada as Andres, Cochenille, Pitichinaccio and Franz; and Messrs. Gabor, Rasely, Engelman, D'Angelo, Cordon and Anna Kaskas interpreting minor roles.

Mme. Bovy was in eloquent voice throughout the afternoon and the differentiation in her characterizations of the mechanical doll, the cocotte, and the innocent young girl displayed histrionic artistry of the highest kind, thereby achieving the greatest success she has had at the Metropolitan. She was welcomed spontaneously by the large audience which derived considerable pleasure from her skilful impersonations and vocal excellence.

Mr. Maison was a magnificent Hoffmann. The role suits his personality remarkably well and depicting it as he did with tonal and acting finesse he was completely satisfying in every respect. The audience applauded him frequently as it did Mr. Tibbett who offered a performance of his sinister roles that was not only beautifully sung but characterized effectively.

The production as a whole was exemplary and the orchestra under Maurice de Abravanel played meritoriously.

THE BARTERED BRIDE, JANUARY 23

Another performance of Smetana's The Bartered Bride, sung in the sparkling English version, brought out another large house on

(*Continued on page 16*)

RENE MAISON,
Belgian tenor, in the role of Samson in Saint-Saëns' Samson and Delilah, which he is singing with the Metropolitan Opera this season.

STEPHAN

HERO

RISING YOUNG VIOLINIST SCORES
as Soloist with Two Orchestras
in One Week

With CHICAGO SYMPHONY
JOSE ITURBI, Conducting
January 12, 1937

"His tone is lovely in texture, also he has a technique enabling him to surmount all difficulties with the utmost ease and he can phrase with that suavity for which the Gallic school is justly famous."
—*Herman Devries, American*

"Played with an extremely beautiful tone and with most enviable facility."
—*Eugene Stinson, Daily News*

With ROCHESTER CIVIC ORCHESTRA
GUY FRASER HARRISON, Conducting
January 17, 1937

"He has a tone to win him public friendship. There is a type of violin tone that is like a peach skin, in that it is soft, and yet plenty strong enough to stand stresses and strains and colors beautifully. Hero has such a tone; and last night he managed aptly to make Lalo's lush tunefulness and deftly devised Spanish bravura appeal strongly. He had one of the most prolonged stage recalls at the close of his performance that one remembers at these concerts."
—*Stewart S. Sabin, Democrat and Chronicle*

"Giving a masterful interpretation of Lalo's 'Symphonie Espagnole' the brilliant young American violinist thrilled an audience in the Masonic Temple Auditorium. Hero's playing was more than musical entertainment. It was a spiritual experience."
—*Decatur (Ill.) Herald*

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division: Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street, New York City

MARION TALLEY
COLORATURA SOPRANO
OPERA — CONCERT — RADIO
NBC Artists Service
30 Rockefeller Plaza, New York

ANDRES DE SEGUROLA
TEACHER OF SINGING
Beginners or Professionals
Coaching, Bel Canto, Interpretation
Chairman Opera Committee, Hollywood Bowl Concerts; Chairman Opera Committee, Festival Allied Arts.
12 YEARS WITH METROPOLITAN OPERA, NEW YORK IN THE GOLDEN DAYS OF TOSCANINI, CARUSO, FARRAR, ETC.
6933 Camrose Drive, Hollywood, Calif. Tel. GLadstone 9988

IGOR GORIN
BARITONE
Metro-Goldwyn-Mayer Studios, Hollywood
CONCERT MANAGEMENT
Haensel & Jones, 113 W. 57th St., N. Y.
WESTERN REPRESENTATIVE
L. E. Behymer, Los Angeles, Calif.

JAN RAFAEL KUBELIK
VIOLINIST CONDUCTOR
SEASON 1936 - 1937
Concert Management Robert Hollinshead Roosevelt Hotel, Hollywood, Cal.

ROBERT HURD
VOCAL TEACHER & COACH
Radio — Concert — Opera— Motion Pictures
Popular Repertoire
672 S. LaFayette Park Pl., Los Angeles. Phone Federal 7108

JEAN DICKENSON
COLORATURA SOPRANO
RADIO—CONCERT—OPERA
NBC Artists Service
New York and Hollywood

JOSEF PIASTRO
VIOLINIST
TEACHER — COMPOSER — CONDUCTOR
Available for Recitals, Concerts, Radio
St. George Apts., 1245 N. Vine, Hollywood, Calif. Phone HO. 1911

RALPH THOMAS
TENOR
VOICE SPECIALIST
666 S. Lafayette Park Pl., Los Angeles, Cal. Phone Fl. 1681

WINIFRED BYRD
PIANIST
Personal Representative RUTH CREED YOUNG
2062 N. Argyle Street, Hollywood, Calif.

MARGUERITE LAMAR
(MRS. THEODORE STEARNS)
SOPRANO
LECTURE-RECITALIST
TEACHING — OPERA
CONCERT REPERTOIRE
266 S. Rexford Dr., Beverly Hills, Calif. Phone CR. 13491

ARCH BAILEY
BARITONE
RECITAL — RADIO
ORATORIO—TEACHING
Soloist — 20th Church of Christ Scientist, 1541 Westwood Blvd., Los Angeles, Calif. Phone West L.A. 81548

TORD BENNER
CONDUCTOR
SYMPHONY — OPERA
COACHING
ROBERT L. HOLLINSHEAD, Mgr.
Roosevelt Hotel, Hollywood, Cal.

WYNNE DAVIS
SOPRANO
OPERA—CONCERT—RADIO
BEHYMER ARTIST BUREAU
Auditorium Bldg., Los Angeles, Cal.
Personal Representative: Wynn Rocamora

MEBANE BEASLEY
Teacher of Felix Knight, Wynne Davis, Eloise Horton, Robert Grandin and others.
Vocal Studios:
1920 N. Vine St., Hollywood, Calif. Tel. GL. 1353

FELIX KNIGHT
TENOR
SCREEN — RADIO
OPERA — CONCERT
138 N. Carson Road, Beverly Hills, Calif. Phone CR. 8287

Fredrik E. Blickfelt
VOICE SPECIALIST
Internationally known authority on the singing and speaking voice. Four years with Vincenzo Sabatini, Milan, (teacher of John McCormack), and Antonio Cotogni, Rome, (teacher of Battistini).
672 So. Lafayette Park Pl. Phone FE-2527
LOS ANGELES, CALIF.

TOM CLARKE
BARITONE
RECITAL — SCREEN
RADIO — OPERA
Ruth Creed Young, Mgr.
Roosevelt Hotel, Hollywood, Cal.

HAGARA
NORWEGIAN CONTRALTO
OPERA—CONCERT—RADIO —SCREEN
Mgt.: Robert L. Hollinshead, Roosevelt Hotel, Hollywood, Calif.

CHARLES WAKEFIELD CADMAN
COMPOSER - PIANIST
3578 4th Avenue, San Diego, Calif.

OLGA STEEB
PIANO SCHOOL
MASTER CLASS
NORMAL METHODS
3839 Wilshire Boulevard Los Angeles, Calif.

BONNIE ZOBELEIN
SOPRANO
OPERA—CONCERT—RADIO
962 N. Doheny Drive, Hollywood, Calif. Phone CR. 5677

RUTH GILLETTE
LYRIC—DRAMATIC SOPRANO
OPERA (Light and Grand)
SCREEN—RADIO—CONCERT
518 N. Crescent Drive Beverly Hills, Cal. OX. 4543

Los Angeles Hails Ballet Russe

Delights of Terpsichorean Series Prove Strong Magnet for Coast Audiences —Villa-Lobos Work Introduced by Compinsky Trio—Hall Johnson Choir, Margaretha Lohmann and Federal Orchestra Appear

LOS ANGELES.—The principal musical event of the week was the return of Col. W. de Basil's Ballet Russe at the Philharmonic Auditorium under Behymer management, opening January 15 for a series of performances. While leading artists were the same as in past seasons, there was a noticeable improvement in interpretations, a tightening of morale, that gave evidence of the vigor and promise of the troupe. Highlight of the first evening was a presentation of the Berlioz Symphonie Fantastique, the morbid story expressed with the highest choreographic art. Massine portrayed the Young Musician with understanding, while the elusive personality of Tamara Toumanova was appropriate to the Beloved. The work of Tatiana Riabouchinska and David Lichine was outstanding in their *pas de deux* in Cimarosiana, and they were ably seconded by Eugenie Delarova and Marian Ladre in a Tarantella. Le Beau Danube proved an excellent vehicle for Irina Baronova and Lichine.

Lichine recreated Nijinsky's role in the presentation of L'Après-midi d'un Faune, compellingly delineating the passionate satyr to the urge of Debussy's music. Tamara Grigorieva was the chosen amongst the seven nymphs. Lack of space precludes details of the other offerings of the ballet's repertory, but among the leading dancers who deserve mention are Alexandra Danilova, Nina Verchinina, Olga Morosova, Lubov Rostova, Marc Platoff, George Zoritch, Roman Jasinsky, Edouard Borovansky and H. Algeranoff. Antal Dorati and Efrem Kurtz provided succinct and masterful orchestral direction.

COMPINSKY TRIO CONCERT

The first performance here of the third trio by the Brazilian composer, Villa-Lobos, was given at the capable hands of the Compinsky Trio in the Pacific Institute Concert Hall on January 18. It displayed the composer's fluency in thematic exposition and proficiency in chamber music writing. It was not difficult of comprehension, for it presented no startling ideas beyond the composer's individual idiom, expressed in modern vein. The trio gracefully combined a large measure of rhythmic vitality with an almost Gallic delicacy. With great economy of material, a single theme with sundry evolutions sufficed for the four movements. Comparatively little use was made of subsidiary material, which was employed mainly as contrast. Sara, Manuel and Alec Compinsky displayed their usual finesse of ensemble and beauty of tone. Their first offering was a fine reading of the Brahms trio in C major (op. 87) and they concluded in romantic mood with the C minor trio (op. 38) of Gretchaninoff. W. E. Strobridge acted as program commentator.

HALL JOHNSON CHOIR

The Hall Johnson Choir, with Clarence Muse as guest soloist, provided an enjoyable evening of Negro folk music at the Auditorium on January 12. The group was trained to efficient discipline, and while, as with most choruses, the individual voices were merely passable, the ensemble proved singularly fine. Hall Johnson, tall and thin, conducted with noteworthy skill and a perfect command both of the choir and the music. He also deserved credit for the fine arrangements of all the choral works used, arrangements adapted expertly to the individual characteristics of his choir, and consequently at their best every moment. The chorus showed a balance, shading and finesse of the best, with clean-cut attacks and enunciation that enabled the auditors to grasp the texts.

MARGARETHA LOHMANN PLAYS

Margaretha Lohmann was presented by Mary V. Holloway in piano recital in the Biltmore Music Room on January 14, and offered an arduous program of masterworks. She was courageous in her program arrangement, beginning with Rossi in a Bartok edition and proceeding with Beethoven and Brahms, placing her modern Castelnuovo-Tedesco before the intermission. Her playing is forceful and masculine, with a warm tone in repose, and she displayed a virtuoso technic suitable to the demands of the strenuous program. Her best work was decidedly in the Castelnuovo-Tedesco selections, which she prefaced with a few words about the composer. She played first I Naviganti, and secondly a trilogy, Alt Wien.

The magnificent Brahms variations on an original theme, (op. 21, No. 1) were competently played and interpreted, as was Bartok's difficult transcription of Rossi's toccata (No. 1) in C major. The pianist gave a thoughtful, if impersonal reading of three Bach-Busoni choral preludes, ending with the powerful D major prelude and fugue.

FEDERAL SYMPHONY ORCHESTRA

The first performance of a new American work and the first hearing here of a Dvorak tone poem were the features offered by the Federal Symphony Orchestra in Trinity Auditorium on January 13, under Alois Reiser's direction. In these the orchestra proved far more acceptable than in the standard fare on the program, since the auditor's mind was occupied with new lines, and the orchestral deficiencies were less obvious.

Arthur J. Carr's poem, Desire, proved an attractive work, not in modern idiom, but soundly written according to the established musical basis. It was not erotic, but plaintive, seeming much like a yearning for homeland, a feeling intensified by rather Gaelic quirks and turns of melody. It was competently orchestrated, the composer being commendably sparing in his instrumentation, painting his tonal colors with a firm and knowledgeable hand. It began quietly with a flute solo, built steadily to a rich climax, and subsided to a quiet ending. The composer, a resident of the city, was given warm and sincere applause.

Dvorak's symphonic poem The Wild Dove was programmed as a first Los Angeles presentation. It was pleasingly presented, with the sad cooing of the dove expressed by the flutes, as the work rose from a Beethovenesque Funeral March to a gay and brilliant festive scene, continuing to a melancholic ending.

Reiser's scholarly conducting made the novelties enjoyable, but his most earnest efforts could not lift the orchestra above mediocrity in the Brahms first symphony, and the endeavor to give his ensembles tempos at which they could play at all, dragged the work sadly. Tschaikowsky's Capriccio Italien had a rather doleful reading, and Beethoven's Prometheus Overture was also played.

R. D. S.

Rambling Around

Dr. William Ulrich, conductor of the Los Angeles Women's Symphony Orchestra, announces a concert on February 26 at the Philharmonic Auditorium with Anita Louise, movie actress, appearing as harp soloist. He also conducts the Glendale Symphony Orchestra in its second concert of this season on February 22, at the Glendale High School Auditorium. The first part of the program is devoted to Scandinavian orchestral music and the second part of Grieg's Land-Sighting, with the Los Angeles Turn Verein Germania singing the choral parts.

* * *

Eunice Wennermark, concert violinist and teacher of Los Angeles, recently gave two concerts in Denver, Colo., three in Pueblo, Colo. and one at Laramie, Wyo., and now has resumed her place as concertmaster of the Federal Project Orchestra of Los Angeles.

* * *

Edith Knox, pianist and teacher of Los Angeles, gave a musicale at her studio on January 7 in honor of Grace Bush, composer-recital artist, who recently returned from Chicago where she gave a recital for musical organizations. Participants were Miss Knox in modern piano compositions; Edith Merithew, dramatic soprano now living in Los Angeles; John Knox, radio tenor; and Grace Brewer, soprano.

The University of Southern California
SCHOOL OF MUSIC
Applied and Theoretical Music. Public School Music. Bachelor and Master of Music Degrees.
Max von L. Swarthout, Director
Los Angeles, Calif.

JULIA BAL DE ZUNIGA,

Belgian pianist and teacher of Hollywood, inaugurated the series of matinee musicales on January 13 at the home of Mrs. H. Wetzel in Santa Monica, Calif., arranged for the benefit of the maintenance fund of the Los Angeles Philharmonic Orchestra. She also appeared in a recital on January 27 at the Wilshire-Ebel Club of Los Angeles. (Photo by Murillo.)

Grace Bush has written an Easter Carol which is now being published.

* * *

Ida Gunnell, soprano and teacher of North Hollywood, announces that two of her artist pupils sang a program of songs and duets on January 19 for the Huntington Park Ebell Club. The vocalists were Bunty Burns and Katherine Olson, both sopranos.

* * *

Lucia Graeser, soprano of Marshall, Tex., has been chosen by the Metropolitan Opera auditions committee to appear this spring. Miss Graeser is a pupil of Henri LaBonte, now teaching in Hollywood.

* * *

Ellis Levy's orchestral work, Night in the Desert, was played on January 27 by the Federal Project Orchestra of Los Angeles (Modest Altschuler, conductor). This is the fourth time this composition has been played in Los Angeles in recent years. Mr. Levy, formerly assistant concert-master of the St. Louis Symphony Orchestra is now a permanent resident of Beverly Hills, Calif.

* * *

Howard Halbert, concert violinist of Los Angeles, appeared in a concert on January 25 with the Hancock Ensemble at the Pacific Institute of Music and Fine Arts. He has been a member of this ensemble for a number of years.

* * *

William Bachenheimer, vocal coach and conductor of grand and light opera, on February 1 inaugurates an ensemble class in opera and oratorio at his Hollywood studio. He is to give the background of all operas and oratorios presented for the benefit of his class of vocal students.

* * *

Victor Pranski, voice teacher of Hollywood, was guest of honor recently at the Hollywood Knickerbocker Hotel, when Mrs. B. J. Grenell of Detroit entertained for Francis W. Murray who is planning to establish the first legitimate theater at Palm Springs, Calif. Among Mr. Pranski's artist singers in the musical world are Barbara Bach, Dennis King, Nancy Gibbs, Marguerite Stoenescue and John Lewis Meehan, tenor.

* * *

Alta Turk, concert soprano and teacher of Hollywood, has returned from a teaching engagement at Amarillo, Tex., where she was located for many years.

* * *

The Abas String Quartet appears on the Coleman Chamber music series on February 7 at the Pasadena Playhouse, Pasadena, Calif. This quartet has played more than fifty concerts on the Pacific Coast this season. A series of seven concerts is now being offered at the California Institute of Technology at Pasadena.

Clarence Loomis, American composer, now a resident of Southern California, has written many choral ensembles and solo voice compositions which have been published, including the Gaelic Choral Cycle, Evolution, Dream Fantasie, Harp and the Willow; Rose Fantasie, Missive, Songs Gaelic, Samhain Feast, Nell Flaherty's Drake, Thou O Father, Adagietto.

* * *

L. E. Behymer attractions for February at the Los Angeles Philharmonic Auditorium include a recital by Richard Crooks, tenor, February 2; two concerts by the Vienna Choir Boys, February 6; and thirteen performances of grand opera by the San Carlo Opera Company from February 12 to 24, inclusive. A recital by Radiana Pazmor is announced for February 2 at the Biltmore Hotel under the Behymer management.

* * *

Paramount Studios of Hollywood gave a Silver Jubilee in one of their sound studios on January 7 in honor of Adolph Zukor, under the direction of Boris Morros, musical director of Paramount. It was nationally broadcast over NBC with Ken Carpenter announcing. Jack Benny was the master of ceremonies with Cecil De Mille assisting. Leopold Stokowski conducted an orchestra of 110 musicians in solo numbers assisted by a vocal ensemble of thirty singers (Max Terr, choir-master), and Ray Turner at the piano. Peter Meremblum was the concert-master and violin soloist of the evening. Victor Young and Irvin Talbot were the associate conductors and held the long program together with original compositions and arrangements. Frank Forest, tenor, and Gladys Swarthout, mezzo-soprano, were the vocal soloists. Other celebrities appearing were: Carole Lombard, W. C. Fields, Bob Burns, Jack Oakie, Charles Butterworth, Buddy Rogers, Paul Lukas, Adolphe Menjou, Wallace Beery, Edward Arnold, Fred MacMurray, George Raft and Victor Moore.

C. D. K.

San Carlo Opera In Richmond

Recitals Given by Lily Pons, Stell Andersen, Margaret Sittig and Roth String Quartet — Symphony Orchestra Dissolved

RICHMOND, VA.—The San Carlo Opera Company gave exceptionally fine performances of four familiar operas in a short visit at the Mosque on January 14, 15 and 16. As in previous appearances, the company was well received and capacity audiences were the rule.

Rigoletto, with Dorothea Chapman as Gilda; Dimitri Onofrei as the Duke; Mostyn Thomas as the Jester; and Harold Kravitt as the brigand, was given on January 14. All these principals were effective. Samson et Dalila, in French, was presented on January 15, with Maru Castagna as Dalila; Aroldo Lindi as Samson, and Mario Valle as the High Priest. The work was splendidly sung. Mme. Castagna was a fine Dalila, with lovely voice and presence; and Mr. Lindi, a heroic Samson, both physically and vocally.

Carmen, on Saturday afternoon, brought a local favorite, Coe Glade, in the title role, a brilliant appearance on her part. Don Jose was ably represented by Dimitri Onofrei, with Mario Valle as a forceful Toreador. The part of Micaela, sung by Leola Turner, was outstanding and beautifully vocalized.

The too brief season closed with a stirring presentation of Il Trovatore, given with vocal opulence by the corps of principals, which included Bianca Saroya as Leonora; Lindi as Manrico; Thomas as the Count; Florence Homer as Inez; and Kravitt as Fernando. Unstinted praise must be given this highly artistic performance. The ballet appeared in some part of each production, adding greatly to the atmosphere of the operas. Carlo Peroni led his forces admirably. Edward Gallo managed the appearances here.

RECITALS

Margaret Sittig, violinist, was presented by the Woman's Club on January 3, with Frederick V. Sittig, accompanist. She has been heard here before as a member of the Sittig Trio. Sidney Homer's sonata for violin and piano was the highlight of the program, with shorter works of varied masters. Her fine understanding, richness of tone and marked sense of rhythm were attributes of an interesting recital.

On January 17, many Richmond churches united in a memorial to F. Flaxington Harker, his anthems being selected for the choral work of the morning services. Frances West Reinhardt, lyric soprano, sang Harker's God shall wipe away all tears at Holy Comforter Episcopal. Twenty churches joined in this memorial.

Stell Andersen, pianist, gave one of her musicianly recitals at the Ginter Park Woman's Club on January 13. A Mozart sonata was her principal offering, accomplished with fine technical ability and intellectual mastery.

PONS IN CIVIC ASSOCIATION CONCERT

Lily Pons, Metropolitan soprano, sang here in concert on January 8, at the Mosque, presented by the Civic Musical Association. Richmond had been disappointed on previous occasions, when for one reason or another this artist could not appear as scheduled. Therefore a large audience acclaimed her on this occasion and were decidedly not disappointed, for Miss Pons was in beautiful voice and sang a brilliant recital with Frank La Forge the master accompanist. Songs and arias by the great composers gave Miss Pons a wonderful opportunity to display her lovely voice, which was in the pink of condition, if one may use the term in this connection.

The Roth Quartet played at the Lyric Theatre on January 11, as one of the artist concerts of the Richmond Musicians' Club. This fine organization gave pleasure in a program of Haydn, Schumann, and other works. The quartet in D flat major of Dohnanyi was its most interesting offering and was highly impressive.

ORCHESTRA SUSPENDS

The Richmond Symphony Orchestra ceased to be on January 5, its charter being officially dissolved by the State commission. Chartered in 1932, it gave successful concerts under the baton of Wheeler Beckett, until its organizers found the financial burden too onerous.

J. G. H.

Helen Webber in Halifax Recital

HALIFAX, N. S.—Helen Webber, dramatic lyric soprano, a singer from this city, who is an artist-pupil of Esperanza Garrigue of New York, was heard in recital recently in the ballroom of the Lord Nelson Hotel. Miss Webber won deserved success with her audience in a program which included Liszt's Die Lorelei, the Jewel Song from Gounod's Faust, numbers by Wagner, Grieg, Bizet and

ROBERT HURD,

singer and teacher, has been singing over radio station KFI from Los Angeles for the past eleven years. Many radio artists are coaching in his Los Angeles studio. (Photo by Bruno.)

an especially effective song, Mana-Zucca's Rachem. Possessed of a voice of nautral beauty, Miss Webber uses it with consummate skill. Her high notes are swelling and clear, and in the lower registers the tones are vibrant and rich. She sang the Jewel Song with brilliancy and technical fluency. Her dramatic power was perhaps best displayed in Die Lorelei, while simplicity and appeal governed the Mana-Zucca number. The audience applauded long and fervently, according Miss Webber a warm ovation. Miss Webber has been fulfilling a sponsored radio hour twice a week over the Canadian Radio Commission, to which she will return after fulfilling engagements in the United States.

T. K.

Tschaikowsky Broadcasts

A series of broadcasts called the "Tschaikowsky - Beloved - Friend-Contest Program" are being held on Thursday evenings over WQXR. These began on January 14 and extend for six weeks. They are sponsored by the publishers of Beloved Friend, a book which deals with the romance of Tschaikowsky and Nadejda von Meck. Listeners to these broadcasts have the opportunity to compete in the contest for the best letters on the book.

YEATMAN GRIFFITH
INTERNATIONALLY FAMOUS MASTER TEACHER OF VOICE
Teacher of world famed artists and teachers.
201 S. Lucerne, Hollywood, Calif. Phone WY. 7552
Personal Rep. Wm. C. Griffith

MME. FLORENCE LEE HOLTZMAN
VOICE
ART OF SINGING
Coach—Grand and Light Opera
Radio—Concert
7517 Hollywood Blvd., Hollywood, Calif. Phone Gl. 9014

GEORGE RANDOL
BARITONE
Recitals—Concerts
Specializing in Negro Songs and Spirituals
2172 West 28th St., Los Angeles, Calif.

SAMUEL BALL
TEACHER OF PIANO
Teacher of LEONARD PENNARIO, the sensational 12 year old pianist.
Studio: 839 S. Wilton. Phone FE. 5696. Robert L. Hollinshead, Mgr., Roosevelt Hotel, Hollywood, Calif.

ISH-TI-OPI
CHOCTAW BARITONE
INTERPRETER OF INDIAN SONGS, LEGENDS, DANCES, IN COLORFUL COSTUMES
Robert L. Hollinshead Mgr.
Roosevelt Hotel, Hollywood, Calif.

LUCY VAN DE MARK
DRAMATIC SOPRANO
CONCERT—OPERA—RADIO
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood, Calif.

LAURA SAUNDERS
SOPRANO
CONCERTS—OPERA
FOLKSONG RECITALS IN COSTUME
5617 Hollywood Blvd.
Hollywood, Calif.

FRANK FOREST
TENOR
PARAMOUNT STUDIOS
CHICAGO CIVIC OPERA
Management:
(Concerts—Opera) N.B.C.
(Pictures) Myron Selznick & Co., Inc.,
Hollywood, Calif.

JOHN SMALLMAN
TEACHER OF VOICE
COACHING FOR
RECITALS—ORATORIO
CONDUCTOR Los Angeles Oratorio Society, Cecilian Singers, The University of Southern Calif. A Cappella, Tudor Singers.
500 S. Virgil, Los Angeles, Calif. Phone FE. 8544

New York Concerts

(*Continued from page* 12)

The majority of Mr. Oyanguren's offerings were given their first New York guitar performance, his printed list containing F. Ferandiere's allegretto, F. Sor's sonata for guitar (op. 22), J. S. Bach's prelude and fugue, a scherzo by Beethoven, two sonatas (one by Scarlatti, the other by Cimarosa), Rafaga by Turina, Aragon by Albéniz and his own composition, Andalucia. Three items dedicated to Mr. Oyanguren and also included in his concert were Elégie Russe by V Bobir, Americanesque by K. F. Mauer, and Zamba by A. Barrios.

Further enthusiasm for the guitar as a recognized concert instrument was manifested by the ready applause which greeted Mr. Oyanguren upon the completion of his various selections. Every note was clearly defined and the musical patterns were outlined with contrast in tonal coloring and shading seldom revealed in solo interpretation. This guitarist's lefthand technic is amazing for the swiftness and clarity of his cadenzas, and the vibrato achieved in sustained notes created exquisite effect. In portraying the themes of serious music Mr. Oyanguren is a sincere artist whose aims are successfully carried out in his execution of scores by masters such as Beethoven, Sor and Bach. Toward the latter part of the evening he indulged in lighter material and employed novel means of tone production such as the *tambora* and *flamenco* styles, which met with approval on the part of his listeners. A good-sized attendance cheered Mr. Oyanguren and his guitar and brought them back to the stage for no less than six additional numbers.

JANUARY 24

Philharmonic Orchestra Again (see January 21 review) Igor Stravinsky and the Philharmonic Orchestra played his Sacre du Printemps and Firebird Suite, and the third symphony by Tschaikowsky. Numerous and in a celebratory mood, the audience at this Sabbath afternoon communion extended prolonged tributes to Stravinsky, and it may truthfully be said that his two weeks of conducting in New York ended in a blaze of glory. It was no mistake of the Philharmonic management to bring the composer to the metropolis. He pleased the public greatly, and—*mirabile dictu*—the most discerning of the newspaper critics as well.

Myra Hess The annual Town Hall recital of Myra Hess was one of the most distinguished events of the season, and as has been the custom in recent years, was completely sold out. The Sunday matinee audience sat in breathless attention throughout a liberal program of important music, played without intermission and with the auditorium darkened.

The list, somewhat altered from that announced in advance, opened with a group of older music, in which her playing is a particular delight. A sarabande, minuet and air by Purcell were bracketed to form a single number; then came The Fall of the Leafe (Martin Peerson) A Toye (Giles Farnaby); the *allegro* from Arne's third concerto, and finally the variations in F minor of Haydn. The clavecin works were set forth with flawless management of ornamentation and contrapuntal lines, unique clarity and warmth of tone, and brilliancy of style. The Haydn, virtuosic to a high degree and informed by that richness of harmonic coloring which marks his genius, was rightfully the crown and climax of this first group.

With Schubert's sonata in A minor (op. 143), Miss Hess turned to the Romantic age and at once showed the change of musical conceptions then prevalent in her highly powerful and dramatic introduction to the work. This was an interpretation of strong intellectual quality, in which an exquisite balance and fluency of lyrical treatment were predominant. The final movement, with its divinely melodious theme, was a rarely beautiful achievement in contrasts.

For sheer witchery of tone and prismatic tinting, the Schumann Papillons was the particular delight of the afternoon. The glamorous reading of this variegated and imaginative work induced happy sighs of contentment in the listeners. For a final master stroke, Miss Hess' forceful and impassioned performance of the Appassionata Sonata of Beethoven transported her hearers with its stern proclamations and titanic sweep. There were many encores, among them a Bach excerpt, done with superb finesse.

New Friends of Music Ninth in the series of the New Friends of Music, a Beethoven program at Town Hall on Sunday afternoon introduced the Roth Quartet, Simeon Bellison, clarinet, Karl-Ulrich Schnabel, pianist, and Ernst Silberstein, cellist. Early works of the composer dominated the list, the Roth Quartet performing with the ultimate of tonal fusion and flexible ensemble in the string quartet in F (op. 18, No. 1), a truly brilliant reading of a composition which contains conventional pages but makes an effect of light-hearted charm and scintillant tunefulness. The trio for clarinet, piano and cello in B flat (op. 11) is almost naive in some of its conceptions, clearly belonging to the period when Beethoven was mastering his materials. It was, however, an interesting and rarely heard item, and gave opportunities for the three players to show their technical merits in a performance that, although not ideally balanced, was sprightly and forceful in a virtuosic sense. The Roths again demonstrated their smooth coordination and unity of style in the quartet in E flat known as the "Harp" (op. 74), which sounded a more mature note than the foregoing examples and was given powerful and expressive interpretation. The audience, somewhat less than capacity because of the rainy day, was warmly appreciative.

Erica Morini That attractive slip of a *Fräulein*, Erica Morini, made her seasonal New York debut at an evening Town Hall recital, and once more demonstrated her outstanding prowes on the violin, as well as her impressive musical abilities.

To enumerate all her qualities again is to repeat superfluous words, for the Morini eminence is fully recognized by American concert-goers and professional reviewers.

On this occasion, as always when Morini plays, expert listeners are at a loss to say which parts of her performances rise above the rest. Your present reporter thought that the refined style and neat execution of the opening Praeludium by Pugnani-Kreisler would be his favorite offering, until Morini did Francoeur's (arr. Kreisler) Sicilienne and Rigaudon with similar effect; then the beautifully done Spring Sonata (op. 24, F major) by Beethoven (with Arthur Balsam's understanding piano help) seemed destined to top all else until the recitalist put such intensive romanticism and beguiling tone into the D minor concerto by Wieniawski, with the artistic piano collaboration of Mr. Balsam.

And so it went all evening, with the remaining short numbers, climaxed by a brilliant and piquant treatment of Saint-Saëns' Rondo Capriccioso, tossed off with compelling charm and insouciance.

Applause? Cheers? Encores? After-concert crowd at the stage-door, halting the pretty Morini for autographs? The answer is four times "yes."

Poe Anniversary Marked

The 128th anniversary of Poe's birth was celebrated with a reception and reading of the American poet's poems (as well as a letter to his mother, dated New York, 1844), by the Friends of Poe Society at Hotel Dauphin, New York, on January 19. Suzanne d'O. Jackowska and Loring P. Rixford were chairmen. Nanette Gude Bayne recited Poe's

NANETTE GUDE BAYNE,
from a drawing by Howard Chandler Christy.

The Poet's Breviary, and Contemplation, in both English and French, with a stanza from The Raven, in Japanese. As an admirer of the Japanese nation, and friend of the Consul-General in New York, she is interested in spreading knowledge of this poet. Mme. Bayne, who has just returned from Jamaica, West Indies, was also heard in many poems of her own, including Alone, The Haunted House, and her sonnet, We Hail the Voice of Poe. The beauty of Mme. Bayne's voice and its expressive qualities made an indelible impression on her audience. F. W. R.

Booklet Lists Requirements for Piano Playing Tournament

Greater New York piano teachers and piano pupils may obtain booklets entitled Program Requirements for Student Auditions of the 1937 National Piano Playing Tournament gratuitously at Harold Flammer, Inc., 3 East 43rd Street, New York. The announcement comes from Irl Allison, president of the National Guild of Piano Teachers, the organization sponsoring the nationwide movement of piano-playing auditions.

The booklet contains all information necessary to enable teachers to prepare their pupils with programs suitable for presentation at the New York Tournament which culminates the National Tourney, beginning in California in February, in New York City the first week of June, 1937.

Metropolitan Opera

(*Continued from page* 13)

Saturday evening. The cast, a familiar one, attained their customary success. They were: Muriel Dickson (Marie), Mario Chamlee (Hans), George Rasely (Wenzel), Louis D'Angelo (Kezal), Natalie Bodanya (Esmeralda), and in the other parts Wilfred Engelman, Lucielle Browning, John Gurney, Norman Cordon and Ludwig Burgstaller. The American Ballet danced well, and credit goes to the evening's conductor, Wilfred Pelletier.

New Opera for Glasgow

GLASGOW.—The Weird of Colbar, new opera by William B. Moonie (son of the late James A. Moonie, Scottish composer) is to be premiered here next March. W. S.

DOUNIS

Violin Pedagogics

UNIVERSAL-EDITION, VIENNA:
The Artist's Technique of Violin Playing.
Preparatory Studies in Octaves, Op. 22.

THE STRAD EDITION, LONDON:
The Absolute Independence of the Fingers, Op. 15, Book I & II.
Preparatory Studies in Thirds, Op. 16, I.
Preparatory Studies in Fingered Octaves, Op. 16, II.
Fundamental Trill Studies, Op. 18.
The Staccato (The Accented Legato—The Accented Staccato) Op. 21.
New Aids to the Technical Development, Op. 27.
Paganini's Moto Perpetuo in Fingered Octaves.

HARMS, INC., NEW YORK:
The Dounis Daily Dozen, Op. 20.

THEODORE PRESSER CO., PHILADELPHIA:
Fundamental Technical Studies for the Young, Op. 25.

THE DOUNIS MASTER LESSONS FOR ARTISTS, TEACHERS AND ADVANCED VIOLINISTS.

Apply The Secretary:

123 West 57th Street, New York City

AFFILIATED MUSIC CORPORATION

SOLE REPRESENTATIVE FOR NORTH AND SOUTH AMERICA FOR ALL MUSIC IMPORTED FROM RUSSIA

PUSHKIN CELEBRATION

Ask to have us send you a selection of songs and operas (vocal scores and single arias) with text by Pushkin, Russia's great poet, by such composers as Borodin, Cui, Tschaikovsky, Rimsky-Korsakov, Dargomyshsky, Gretchaninov, Rachmaninov, Glinka, Medtner, Stravinsky, Gnessin, and many others.

Music sent on approval. If unable to procure from your local dealer apply direct to:

AFFILIATED MUSIC CORPORATION

Sales and Rental Division—549 West 42nd St., New York City

The epitome of fine living

is an apartment at

THE HOTEL BUCKINGHAM

101 West 57th Street (Carnegie Hall Block) New York

TRANSIENT, SEASONAL OR PERMANENT ACCOMMODATIONS
Furnished or Unfurnished

•

THE BUCKINGHAM RESTAURANT and BAR OF MUSIC
serve excellent food in a delightful atmosphere.

LUNCHEON 60¢ DINNER $1.00

•

CHARLES STRICKLAND entertains daily during cocktail hour, dinner and supper with intimate songs at the piano.

•

Write for booklet and information to

101 West 57th Street WM. E. HERREN, Manager New York City

I SEE THAT

Stephan Hero recently appeared as soloist with three orchestras: January 9 with the Baltimore Symphony Orchestra, under Ernest Schelling; with the Chicago Symphony on January 12 and with the Rochester Civic Symphony orchestra, under Guy Fraser Harrison, on the 17th and 18th. The latter was a radio performance.

* * *

Vitya Vronsky and Victor Babin, young Russian duo-pianists, arrived on January 21 on the SS. Champlain from recent appearances in England. Their New York debut is scheduled for Town Hall on February 14.

* * *

Jean Buchta gave a talk before the Daughters of Pennsylvania at John Wanamaker's New York, on January 12. Her subject was Structural Knowledge as an Aid to the Appreciation of Music.

* * *

The Dessoff Choirs (Paul Boepple, conductor) present a concert of sacred music of the sixteenth and seventeenth centuries at Town Hall, New York, on February 2. Composers listed are Tomaso da Vittoria, Orlandus Lassus, Josquin Des Pres, Gregor Aichinger, Philippus Del Monte and Heinrich Schütz.

* * *

Anne Mary Bentley, pianist, whose New York debut took place on January 26 in Town Hall, is an Oklahoman by birth. Ignaz Paderewski heard her play while he was on tour in the Middle West. He suggested that she come to New York and study with Sigismond Stojowski. Mr. Stojowski has been her teacher during her five years' residence in the metropolis.

* * *

Arturo Romero, violinist and former concertmaster del Musicos of Mexico City, plays Mexican folk music every evening at the Hotel Buckingham, New York. Mr. Romero is now concertmaster of the Albany (N. Y.) Philharmonic Orchestra.

* * *

On February 2 Harold Henry will give the last in a series of recitals in private homes of New York. The program is to be made up of request numbers, and the place is to be announced later.

* * *

The world premiere of a new concerto for orchestra and piano by Vittorio Giannini, young American composer and Prix de Rome graduate, is to be given by the National Orchestral Association (Leon Barzin, conductor) on March 22 at Carnegie Hall, New York. The soloist is Rosalyn Tureck.

Lilian Knowles, contralto, who recently sang in the Messiah performance of the Oratorio Society in Carnegie Hall, is scheduled for a New York recital at Town Hall on February 2, when she will offer in her program the seldom performed Didon's Monologue from Berlioz' Les Troyens.

* * *

Ruth Posselt, young violinist, is to give a recital in Gainesville, Fla., on February 9, under the auspices of the University of Florida.

* * *

Mildred Dilling, harpist, and Marcel Hubert, cellist, will play in Montpelier, Vt., on February 8; 26, in Indiana, Pa.

* * *

Dorothy Crawford is giving a recital of her original character sketches in Port Arthur, Tex., on February 2; 5, in Pine Bluff, Ark.; 11, in Bluefield, W. Va.; 12, Williamson, W. Va.; and 16 Plattsburgh, N. Y.

* * *

The instrumental combination of Barrere-Salzedo-Britt, flute, cello and harp, will be heard on January 31, at the Young Men's Hebrew Association, New York.

* * *

Yosie Fujiwara, tenor, will give a recital at the Barbizon-Plaza, New York, on February 2, with Alberto Sciarretti at the piano.

* * *

Edwin Hughes began a series of lectures on January 27 on The Development of Modern Piano Technic for the Dunning Music Teachers' Association of New York City.

* * *

The Liederkranz Society gave a concert, at their New York headquarters on January 16, assisted by an orchestra, chorus and Emanuel List, soloist. Francis Buebendorf conducted the orchestra of 100 players, and Peter Boergermann the men's chorus of eighty singers.

* * *

Vladimir Padwa, solo-pianist and accompanist, was in Honolulu with Mischa Elman during Christmas week; previous to that, Mr. Padwa shared a program with Orlando Barera, violinist, in the Italian embassy, Washington, D. C.

* * *

The Pascarella Trio will play at the Pythian Temple, New York, on February 4.

* * *

Ruth Diehl, soprano (Nichols Studio), is soloist at the Union Temple of Brooklyn, N. Y. On January 19 she appeared at a recital at Dickinson Seminary, Williamsport, Pa., and on January 31 she sings in Elijah at All Angels P. E. Church, New York.

* * *

Vivian S. Morsch conducted the A Capella Chorus of Bergen County, N. J., in a concert at Great Neck, L. I., on January 8. Mrs. William Barstow, donor of the Woman's Clubhouse, after hearing a broadcast, invited the chorus to give this concert. Lois Bannerman, harpist, and Mme. Victor Kaska, pianist, appear on the program.

* * *

Margaret McClure Stitt, who gave a recital of her own works in New York under the auspices of the Madrigal Society is working on a three-act play to be presented by the Actors' Guild, Cincinnati, O. The Eta Chapter of Delta Omicron performed one of her one-act plays there on December 15. In March she is in charge of the program for the Cecilian Club, Washington Court House, O., also a presentation of her play, The Quarter-tone Complex.

* * *

Ernest McChesney, American tenor, appeared as soloist with the Rubinstein Club of Washington, D. C., at the Willard Hotel on January 12.

* * *

Sydney Rayner, tenor, was soloist at the recent concert of the Chaminade, women's chorus of Yonkers, N. Y. Mr. Rayner was heard in Celeste Aida (Verdi), a Schubert song and Ideale (Tosti). His accompanist was Giuseppe Bamboschek.

* * *

Carola Goya, Spanish dancer, assisted by Beatrice Burford, harpist, and Norman Secon, pianist, gives a recital in Massillon, O., on February 8.

* * *

Guiomar Novaes will give a recital in Daytona Beach, Florida, on February 4 under the auspices of the Florida Forum and Assembly of that city.

* * *

Marie Miller, harpist, has been engaged to give a harp recital at Groton School, Groton, Mass., on February 2.

Jean Buchta
Harmonist-Pianist-Lecturer
Music Director, Harmony Guild of New York
200 W. 55th St., New York CIrcle 7-2000

• SOCRATES said——
"Know Thyself"
• CHRISTINE FONTEYN says——
"Know Thy Voice"
Her study of its how and its why, is yours to grasp . . .
You may call her at STuyvesant 9-2535

Ruth
Slenczynski
ELEVEN YEAR OLD GENIUS OF THE PIANO
Season 1937-38 Now Booking Baldwin Piano
MANAGEMENT: EVANS & SALTER, 113 W. 57TH ST., N. Y. C.

ROSATI
Teacher of Gigli, Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, etc.
Announces the removal of his Vocal Studios
205 West 57th St., New York Tel. CO. 5-0393

ALICE De CEVEE
PIANIST
TENNEY MANAGEMENT
113 W. 57th St., New York
Marie Myers, Personal Rep.
5 S. Front St., Harrisburg, Pa.

ADOLPH ECKSTROM
TEACHER of SINGING
STUDIO STEINWAY HALL
113 W. 57th St., New York City

COLETTE D'ARVILLE
SOPRANO
OPERA COMIQUE, PARIS
OPERA—CONCERTS—RADIO
For information apply Room 1804, RKO Bldg., Rockefeller Centre, N.Y.C.

BARBARA BLATHERWICK
RECITAL — COLORATURA SOPRANO — OPERA
Athenaeum Concert Management, 113 West 57th Street, New York
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia
Studio 43 Fifth Ave., N. Y.
Tel. GRamercy 5-6392

NORENA
METROPOLITAN OPERA
Management:
NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

ROSA PONSELLE
Exclusive Management
LIBBIE MILLER
113 West 57th St.
New York City
Victor Records

LOIS
BANNERMAN
HARPIST
Mgt.: National Music League, 113 West 57th Street, New York City

LOUDON GREENLEES
SCOTTISH BARITONE
IN AMERICA SEASON 1936-1937
Management: ANNIE FRIEDBERG, Fisk Building, New York

Steinway Concert Hall
113 WEST 57TH STREET NEW YORK, N. Y.
A richly expressive and unusually attractive hall for all recitals of an intimate nature
For open dates, rentals, etc., apply
CONCERT MANAGEMENT ARTHUR JUDSON, INC.,
113 West 57th Street New York, N. Y.

Buy From Your Local Music Dealer

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President — EDGAR F. BITNER, Vice Pres. & Treasurer
Telephone to all Departments: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING .....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London) ...Associate Editors
IRVING SCHWERKE (Paris)
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—LEON I. GOLDMAN (in charge), 35 Fayston St., Roxbury, Mass. Telephone, Garrison 2563.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The Advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK JANUARY 30, 1937 No. 2923

An alphabetical listing of advertisers appears on the final page of the Musical Courier each week. This offers a handy index to the musical personalities of the professional world, both in America and Europe. We believe that it constitutes a world artists' directory more inclusive than is provided by any other musical magazine.

—o—

Natural talents are natural plants that need priming by study.

—o—

If composers are supposed to employ their heads more than other musicians, at least organists and pianists lead in the use of their feet.

—o—

Was It Love?

Random House, New York publishing firm offers a prize for the best essay of 300 words or less on the subject of whether Mme. von Meck was in love with Tschaikowsky's music or himself, whether her influence and financial patronage helped or hindered his inspiration, and why she eventually cut off both from the composer.

The Random House project resolves itself into a pure guessing contest, but is good advertisement for their new book called Beloved Friend, the Story of Tchaikowsky (without the "s") and Nadejda von Meck, by Catherine Drinker Bower and Barbara von Meck.

Many letters passed between the composer and the lady, and are available for the essay contestants. The interpretations will vary, of course, but how is the correctness of any of them to be determined? And granting that it would be possible, what then?

—o—

Musicians' Security Plan

A laudable proposal was that discussed by Mme. Olga Samaroff-Stokowski at the meeting of the Musicians Emergency Fund committee in New York last week. At that session, returns from the campaign being conducted for the benefit of worthy musicians who need aid were indicative of progress, as it was stated that $22,277.70 had been raised by the membership committee, in addition to $15,211.77 as the net proceeds of a dinner given in honor of Lucrezia Bori on January 3 at the Waldorf-Astoria. Mme. Samaroff-Stokowski's suggestion was that a plan should be devised to free musicians from the fear of destitute old age. She pointed out that many artists received small incomes from the earlier years of their activity, that much had to be spent for costs of management, advertising and travel even when their careers were established. She proposed that a form of insurance might be organized with the musicians contributing during the years of their best earning powers, in order to establish a fund for their later life. It was also suggested that the Musicians Emergency Fund might change its name to the Security Fund, or something of like nature. This offers many interesting angles for consideration, and whatever might be the practical difficulties of the proposal, it points to a possible development that would be of great interest in the national musical life.

—o—

Musical Creation—How and When?

Many persons have been puzzled by the mysterious process of artistic creation. How musical works are evolved from a thematic germ, sometimes with much moiling over a period of time, and again with a sort of spontaneous generation in white heat from the mind of some genius—these are of perennial fascination.

Carl Engel, in his department, Views and Reviews, in The Musical Quarterly (New York) for January, devotes some interesting pages to Dr. Julius Bahle's book, Der Musikalische Schaffensprozess, published lately in Leipsic. The witty comment which he makes includes descriptions of how the author, "with that methodical and unrelenting thoroughness peculiar to the German scientific mind," went about collecting the data for his work.

It appears that he sent a questionnaire to thirty-two composers, submitting to them eight German poems, "bade them choose one or more, set them to music, and, while doing so, observe minutely not only what determined the adoption or rejection of a text, but why and wherefore the chosen text kindled the musician, how the musical setting took shape." Among the composers who received this inquiry were Richard Strauss, Schönberg, Krenek, Malipiero, Casella and Honegger, as well as a number of less reputation. But the replies received were contradictory and not wholly satisfactory.

Dr. Engel then comments on the various incentives to art:

"Granted that the inner urge to create must be present in the artist, the means by which to turn it into operation are almost as numerous and varied as are the factors which may quell and defeat it. There again the 'personality' is decisive. Wagner, at one period of his life, needed silken house-robes, velvet coats, and gaudy furnishings, in order to compose. The garish samples for some of these fantastic garments and decorations are still in existence, horrible to behold. Magenta pajamas, since, have produced no other Siegfried. Beethoven roamed the woods and fraternized with Nature, finding therein the needed creative rapture. We cannot say that every boy-scout or *Wandervogel* is, even potentially, a symphonist. . . . .

"We hold that the process of musical creation—as that of any artistic endeavor—resolves itself into three phases: impregnation, gestation, consummation. The impregnation must be strong, the gestation must be thorough, the consummation must be workmanlike. If one of these phases should fall short of its required quality, or intensity, we may still have music, but not a work of art, not a masterwork. Impregnation may be a matter of chance or predisposition; gestation must rely on judgment; consummation will depend on dexterity. Each one of the three phases is equally important, equally indispensable; and the third, no matter how extraordinary, is of no avail, if the other two have not preceded it. For the third runs the danger of becoming an empty show, unless the creator is also a merciless critic—of himself. . . . .

"The essence of artistic creation lies in the working for perfection. It may be on a small scale or along gigantic dimensions. But always should the result correspond to the intention; always should impregnation, gestation, and consummation stand in a true relationship. . . . .

"It makes little difference . . . how the process of artistic creation evolves, so long as it follows the natural stages of evolution, and aims, uncompromisingly, at a state of indubitable mastery. Evolution is a matter of time, of ripening; mastery is the critical pursuit of excellence. . . . .

"Whether a composer be better 'disposed' for his task in the spring and autumn of the year or in the summer months, before breakfast or after dinner, in the comparative peace of the country or the mad bustle of the noisy town, in austere solitude or helped by the ministrations of a gentle nymph—irrespective of time, place, and girl—, it should prove greatly to his advantage if he possessed a clear idea of the conditions under which his process of musical creation will function most easily and most satisfactorily. If, in addition to such insight, he should have some understanding of what the fruit of his labor was worth, the composer might more often be led to emulate the example of young Bizet and tear up what he had written, going so far even as to refrain from rewriting what is obviously not deserving of the pains. The exercise of such acumen and fortitude, especially in our days, might rehabilitate, might add new lustre and dignity to the now somewhat debased and discredited process of musical creation, which, in reality, is not so much a rewarding subject for questionnaires and laboratory tests, as it is likely to remain forever the inscrutable business of unpredictable and uncontrollable genius."

Australia Reports Progress

While reports from American cities and from Europe are indicating an expansion in musical activities of notable scope, good news also comes from Australia. Thorold Waters, reviewing the events of 1936 in the Australian Musical News, heads his article A Good Year—and a Better One. He outlines the progress made in the music life of that commonwealth through the visits of celebrities of the international world, especially conductors, who have introduced a wide variety of modern music, and points out the opportunities that await these musicians to make the public even more familiar with the better works of today. He says in part:

"On the whole, a good year for music! A good year, that is to say, for those who have been ready to do their share of listening or participation instead of more than their share of grumbling. It is always noticeable that the people who have most to say against whatever is being done in connection with our music are those who fail to show a scintilla of real interest in it from one year's end to another. If a little self-analysis would replace depreciation of others, they would blush to find how sluglike they have become. In the long run, they who talk most hear least.

"Actually the year now drawing to its close holds out a stronger summons to optimism among men and women who are concerned for music in Australia than any other year since the war—or for that matter, any since the false-bottomed prosperity of the eighteen-eighties. Our policies for music are still more or less incoherent, yet there does seem to be a stronger purpose about them, and if all goes well there should also be consistency before another year is past. It becomes more and more apparent that as far as orchestral effort goes the future must be in the hands of the Australian Broadcasting Commission, which is gathering wisdom.

"After being pulled this way and that for several years, the Commission this year returned at last to its initial happy aim of a definite policy of symphonies, performed regularly in the studios as a natural feeder for those public orchestral concerts for which the Commission has now made itself very largely responsible. . . ."

The activities in past seasons of Sir Hamilton Harty, Edgar Bainton and others in bring the Australian public into closer touch with contemporary currents of musical thought are commended, and much promise is foreseen in the guest conductorships of Dr. Malcolm Sargent and Georg Schneevoigt, who have been engaged for the coming year. There is also praise for the less spectacular but patient efforts of resident leaders in widening the tastes of the public and enlarging the repertoire of orchestral music in that Dominion.

"It is to be hoped," says Mr. Waters, "that every distinguished visitor in the coming year, particularly those who are chosen by the Australian Broadcasting Commission for their educative possibilities as much as for their entertaining ones, will bear in mind that Australians thus trained by resident leaders are becoming as eager as other people to get on fair terms with significant aspects of modern music." And he concludes:

"Let there be no misunderstanding. Whatever some of the musicians may say, there is a public in Australia anxious to get well into pace with musical Europe. The musicians who do not think so are themselves ready to adopt all new things except the new in music. Underneath the activities of the orchestras which are the concern of the guest conductors much goes on of which the guests are unaware. The various spirited music clubs in the bigger capitals are all the time introducing chamber music and pianoforte works in the contemporary idioms. And for conductors and others who are merely content to take over what has already been prepared by the resident musicians we must in the long run have very little use."

Artists from the United States have had success in their Australasian tours in recent seasons, notably Richard Crooks, who gave a long series of recitals there. A hint to such visitors is to be found in this article. It is the same plea which is frequently heard from cities of the United States other than New York and Chicago — that programs should "play up" and not down to the public, that it is a mistake to underestimate the receptivity of audiences to the finest in art.

There is also a moral to be gleaned by orchestral conductors in America, as elsewhere, that their function is in part an educational one, that of promoting catholicity in musical appreciation. Present-day leaders for the most part have such an ideal close to their hearts. It is notable that one of the chief differences between concerts of today and those of a half-century ago is the greater inclusion of works of early periods and the present. The predominance of Romantic age ideals in musical thought has been relaxed, whether for better or worse, and the limits of appreciation, historically, have been receding. The superior attitude once adopted toward most tonal art before Bach seems highly ludicrous, and as perspectives become clearer, the worthiest productions of the present day will come to be as precious to the wide public as the once-problematic Brahms and Wagner.

VARIATIONS

By Leonard Liebling

In his Philharmonic conducting at Carnegie Hall during the past fortnight, Stravinsky gave an object lesson in quiet bearing and gestural restraint. Leading his own creative brilliancies in color, resounding dynamics and intricate counterpoint and instrumentation, he avoided all the physical contortions with which some other directors think it necessary to produce the intended effects in the works of Stravinsky. He brought forth their maximum eloquence and drama without once leaping in the air, doing a bodily matador twist, projecting his fists at the players, or petting the air undulatingly with his left hand.

I have made it a point to talk about those matters with members of well known orchestras, and they all agree that such conductorial manipulations are unnecessary and just so much pure theatrical bunkum, which the players ridicule in private between the concerts. I have even seen them wink at one another when the leader's upraised hands quivered with "passion" and his shoulders rose agonizingly, while he was supposed to be driving his assistants to a thrilling climax. As a matter of fact, all climaxes are worked out at rehearsal as to their exact start, graduated development and end, and could be duplicated at the concert without any motions whatsoever from the conductor, except those maintaining the tempo.

The pantomimic behavior of certain baton actors gives me weariness of mind and pain of flesh, a feeling shared in by many other listeners, as I know from their remarks on the subject.

After all, the performers in front of the conductor do the actual playing, and if anyone ought to feel excitement, it is they. Imagine a whole orchestra behaving the way some baton contortionists do—the violinists weaving their instruments about and almost falling over backward, the cellists touching the strings with their foreheads, the double bass players winding legs around the big fiddles, the woodwind and brass section jumping up and kicking back their chairs, and the percussion virtuosi running circles around their appliances.

Some cartoonist ought to put the picture on paper for The New Yorker and call the drawing The Revenge of the Orchestra.

* * *

I had hardly finished the foregoing writing when there came to hand the Herald-Tribune (New York) on January 22, with the Lawrence Gilman review of the Philharmonic concert at which Stravinsky had conducted his Sacre du Printemps and Firebird Suite.

"There are those," says poetical Gilman, "who hint that Mr. Stravinsky is no heaven-sent conductor, that the sacred and reanimating fire does not burn within him. They intimate that this alliance between Euterpe and Stravinsky is incompletely blessed. But those who suggest that it is not healthful for Euterpe to dwell with Stravinsky the conductor have perhaps not thought the matter through. Mr. Stravinsky as a conductor possesses the rare and indispensable virtue of intellectual and esthetic honesty. And honesty is a precious virtue, even in wedlock. Stravinsky is incapable of those vices which crop out at times in most conductors of genius; those vices of showmanship, self-consciousness, exhibitionism, over-emphasis, sensationalism, which sicken one with the very word 'expression'—that word, that thing, which Stravinsky says he loathes, and obviously does loathe."

Colleague Gilman continues discriminatively: "To say that he is an incandescent leader, a mage, a master of that incalculable gift of revelation which a leader has or hasn't—to say that would be absurd. To say that he is a scrupulous, reverent, honorable and devoted practitioner of a craft that contains more charlatans and fakers and poseurs to the square foot than any other field of musical art, is to speak the merest justice to a musical artist of incorruptible integrity."

There's the whole thing, bravely and neatly set down.

* * *

Alfred Frankenstein, music reviewer of the San Francisco Chronicle, now writes the program annotations for the symphony orchestra in his city. Perhaps the youngest of the major American critics, Frankenstein has a new and valiant credo which he publishes in his first contribution to the program book of the S.F.O., for the concerts of January 8-9:

The writer of these lines undertakes the editorship of this program book with no settled conviction concerning its contents other than the conviction that it must contain, in the briefest possible space, material of direct value and significance to the San Francisco audience of 1937. To that end, the audience itself is respectfully requested to express itself by letter as to what it wants or does not want in these notes. If a cross section of the audience interest can be obtained in this way, it will be given the utmost weight in determining the future policy of these discussions.

I have before me a widely quoted program note on Beethoven's fifth symphony. It begins by painstakingly dating the origins of the work from the earliest sketches. There follows the complete program of the concert at which it was first performed, and about 500 words on a pair of singers who did and did not participate in that event, needless to say in connection with another work than the fifth symphony. After several quotations of early reviews come several brilliant pages of analysis by Hector Berlioz, and the essay concludes with a long series of dates of first performances in various cities.

Except for the excerpt from Berlioz, which is unfortunately far too long to be reprinted here, I submit that all of this material, while of interest to the student of Beethoven's biography, is of no importance to the music lover listening to the fifth symphony. When this music rings out in San Francisco's War Memorial Opera House in January, 1937, it is a datum of absurdly little value that Pauline Milder, who DID NOT sing in the concert when the fifth symphony was first presented, was born in 1785, did various and sundry things, and died in 1834.

As I see it, a program note should do two things. It should first of all place a work against its background in the general scheme of things musical. Secondly it ought, when a piece of music that is essentially architectonic is performed, to point out the order, succession and logic of its thematic elements, its orchestra peculiarities, and so on. While A. E. F. Dickinson probably overstates the case when, in his book on the symphonies of Mozart, he says that such things are permanently missed unless attention is specifically directed to them, it is nevertheless true that many felicities and basic significances in music can be brought out by intellectual analysis.

This does not mean technical analysis or the composition of annotations directed solely to a professional audience. It does mean that no one's emotional understanding of a highly organized and complex work of art has ever been lessened by grasping the essentials of its organization. The contrary is rather the case.

As stated above, however. these program notes aim to be of service to the general audience of San Francisco. If the conception of their function here outlined is erroneous, they will be changed according to the expressed desires of those whom they aim to serve.

* * *

Before me lies Pierre Key's new volume, This Business of Singing, issued by the Pierre Key Publishing Corporation, 119 West 57th Street, New York.

In the hurly-burly of winter work I have not much time for communion with books. However, intending to do a reviewer's usual job of skimming quickly through chapter heads and dwelling on a few lines of text here and there, I incautiously read the author's Introduction in its entirety, and that tempted me to keep on until I had finished all the 128 pages of This Business of Singing.

It is a generic title, for it covers not only the commercial side of career vocalism, but also the technical and artistic. All three are discussed in thorough and practical fashion by Key, who although long a professional writer on music, had preceded that occupation by extended activity also as a professional singer.

Naturally, like all vocalists who think, Key has formulated a basic theory of tone-production and its proper application. His idea embodies parts of other systems and mixes them with a method of his own. For three reasons I shall not quote his deductions here. Firstly, it could not be done completely enough to render justice to the author; secondly, serious singers should be interested enough to buy Key's book; thirdly, I have in mind to dodge the flood of pro and con correspondence which always follows when this department expresses its own, or cites other, opinions on how the singing voice should be produced and utilized.

Key took the trouble to telephone me that I should by no means imagine his book to be oracular in purpose. "No doubt," he said, "effective and beautiful singing has been achieved in various ways, but underlying them all, are certain fundamental principles which secure the soundest and most lasting results. Those principles I epitomize and explain in my pages."

His explanations have sense and clarity, and he cites the agreeing views of his friend of many years, Enrico Caruso. By the way, wise Key mentions no other singers in his volume.

To give a surface compendium of its contents, it is sufficient to list the chapters: Singing for Fun; Singing for Money; Some Technical Fundamentals; Practical Hints; The Vibrato; Off-Pitch Singing; Managers and Publicizing ("advertising space carried in the leading musical journals is of vital aid to management and singer") and Putting It Over.

If any singer neglects to study properly after reading the Key treatise, and fails to make a worth while career, the fault assuredly will not lie with the expert and helpful author.

* * *

Howard E. Potter gladdens me with the gift of a beautifully printed and illustrated pamphlet, Hindu Music and Rhythm, by Vishnudass Shirali.

While Shirali is musical director of Uday Shan-Kar and his Hindu dancing company and instrumentalists, and Potter aids Sol Hurok in their management and publicity, the sending of the pamphlet is appreciated at this desk just the same.

I have always been fascinated by Oriental scales, tonalities and rhythms, and my enjoyment of them is not the less because Hindusthani music has no fixed keynote or harmony. (The modernist composers discovered nothing new.) The Hindu scale, though not tempered, has melody as its chief object. Some of the tunes go back to the Vedic period, about 3000 B.C. In earlier civilized times the Hindus regarded professional music as a degraded art, fit only for dancers and illiterates, but of recent years the tonal art has again been taken up by the educated classes, is being introduced in the schools, colleges, and the best families.

The reader is supplied by Shirali with many little known facts about Hindu music, among them the names of the seven scale tones and their association with the cries of animals: Sa (peacock), Re (skylark and cow), Ga (goat), Ma (heron), Pa (nightingale), Dha (horse), Ni (elephant). Colors also affiliate with those tones, as: Sa (hue of the lotus leaf), Re (red), Ga (golden), Ma (yellowish white)—the "knuda" (flower or water lily), Pa. (black), Dha (yellow), Ni (combination of all the tints). The types of songs and dances are described and their rhythms tabulated and analyzed. The pictures of the musical instruments are intriguing—and even terrifying.

* * *

Ames, Iowa,
January 6, 1937.

Dear Variations:

Between numbers of a fine concert program being broadcast from the radio station of the State University of Iowa at Iowa City this afternoon the announcer read into the microphone Cesar Saerchinger's story of "Kingly Crisis In England," published in the Musical Courier of January 2, 1937. And he gave full credit to the Musical Courier and Mr. Saerchinger, too, most of whose article he quoted.

These fine concert programs of the University are listened to by Illinois, Indiana, Kentucky, Missouri, Kansas, Nebraska, the Dakotas, Minnesota, Wisconsin and Iowa.

Sincerely yours,
OSCAR HATCH HAWLEY

* * *

The Minneapolis correspondent of the Musical Courier wrote last week that Erica Morini, the violinist, has everything on her fiddle "save a bit of warmth, a breath of emotional softness."

I remarked to Horace Johnson, our managing editor: "Funny! Hereabouts the critics have sometimes chided Morini for too much feeling and fire." "Well," replied Horace, "it's a cold country up in Minneapolis."

* * *

From Leonard Lyon's column in The Post (New York) not long ago:

Herman Stark relates at the Cotton Club. "Here's what happened: John Anderson, the critic, sat next to Louis B. Mayer (the film magnate) who asked him: 'What's the name of that guy sitting at the next table?' Anderson answered: 'That's Serge Koussevitzky.' . . . Mayer replied: 'What does he do?' So Anderson told him. . . . 'Yeah?' Mayer returned. 'What lot is he on?' Anderson said: 'No lot. He's the famous conductor.' So Mayer said: 'Well, on your sayso—he's got a job with me, starting tomorrow.' . . . Five minutes later Mayer turned to the critic and said: 'That's what you expected a Hollywood producer to say, no? Well, I was kidding you. We went to hear Koussevitzky at Carnegie Hall last Thursday!'"

* * *

According to a cabled report, when Toscanini went concertizing to Tel Aviv recently, the population was so honored that a woman who had twins on the day of his concert, named them "Tosca" and "Nini." Which leads M. B. H. to remark: "What would the grateful mother have done, had the conductor been Muck?"

* * *

A friendly police inspector offered to show Vera Brodsky (pianistic partner of Harold Triggs) the line-up of criminals at detective headquarters, in return for any concert or opera tickets she might be able to give him. "Of course," explained the inspector, "it's only morbid curiosity that attracts spectators to the line-up." "And to concerts and operas, too," reparteed Vera.

January 23, 1937.

Dear Mr. Johnson:

By publishing those telegrams concerning me and that indiscreet—a mild term—letter from my wife, you have caused me great unhappiness. I assure you I have never been so embarrassed in all my long and checkered career.

It isn't that I mind because you have robbed me of the last vestiges of the dignity which I have maintained with difficulty in my home for a score of years and which I have wrapped about me in moments of domestic storm and stress. Inadvertently, I am certain, you have deprived me of the respect which a husband demands from his wife and family.

For years I have been able to dam the flood of opprobrious epithets which every married woman (so I hear) showers upon her husband when she disapproves of the way he eats, dresses, talks, sits, walks, stands, just by a scathing look or a gesture of admonition. Now the dike is broken and the pent-up waters of castigation are roaring over my bent head unceasingly. I swim in them with humility and desperation.

Why, oh, why did you have to let the world know that I am weak and frail? True, I was detained in Bellevue just because I gulped too much of the rarefied air of Fifty-Seventh Street and thus lost my normal senses. But I cannot prove this to Matilda and the children, and because you have printed Matilda's private letter to you, I am made uncomfortable, not only mentally but physically, for I am now denied the privilege of wearing my hat in the house. This may sound trivial to you, but when one has worn a hat to meals and bed for twenty years, the habit cannot be changed. And without my *chapeau* I am naked—yes, naked.

I feel sure you did not know what unhappiness of soul and body you were bringing upon me by allowing the Musical Courier readers to glimpse my private life. I know if I try, I shall be able to forgive you, and I hope in time that the burden on my shoulders will ease. But, oh, how difficult it is now.

Somehow I cannot help thinking that maybe I am getting my just deserts for being a gossip columnist and telling public tales about the people I see disporting themselves. If I am swallowing the medicine I have prescribed for my friends and acquaintances, so be it. I drink it without a wry face. But I'm here to tell you, Mr. Johnson, the potion does not cure my inquisitive disease or dim my peering eye. It strengthens my desire to reveal all. From now on I shall be scathing.

Selah.

SIMON SNOOPER.

Once in a great while I listen to the stuff that is sent over the radio. The other night on a program presented in tribute to Adolph Zukor, the movie magnate, one of the coy gentlemen who rattle on about this and that on such a broadcast said he had just seen a preview of the new film made by the star Simone Simon. Said he, "It is so good that hereafter all publicity men will call the great *artiste* Simone Simone Simon."

At last I have had my envy aroused. Won't some one please call me Simon Simon Snooper?

* * *

Peering around recently, I unearthed those individuals bearing the names of Michael De Pace, Oley Speaks, George Engles, Berthold and Cora Neuer at an Aida performance at the Metropolitan; Richard Czerwonky, Vera Brodsky, Paul Pisk, Richard Sabin, Frank Forest, Helen Olheim, Hilda Grace Gelling, William Clark and Alice Bracey Taylor treading the pavement of Fifty-Seventh Street; Dagmar Godowsky, Leopold Godowsky and Alexander Smallens feeding in the Russian Tea Room; and Carlos Chavez doing likewise at the Barbizon-Plaza.

* * *

Yesterday a friend of mine wrote me from Washington, D. C., telling me that Berta Gerster-Gardini had just been down there giving a lecture to the boys of the Takoma Park Fire Department.

"Of course," says my chum, "you know that Mme. Gardini has been lecturing all over on her method entitled Breathing and Singing Your Way to Health. Well, the lads of the fire department were relegated with announcements before the lecture which stated in fiery red letters that Berta Gerster-Gardini would instruct them in Breathing and Singing Your Way to Hell! Whether the boys are now trooping down that road which people say is paved with good intentions, with their voices lifted in joyous song, I don't know, but Berta certainly must have made an impression upon them, knowing her."

* * *

Have you heard what happened to Kleinchen Melchior and Mrs. Ludwig Hofmann at the benefit afternoon performance of Tristan and Isolde a week ago Wednesday?

You remember how it snowed that day, yet when the two ladies arrived at the Metropolitan Opera House they found that every seat was occupied. And much as they wanted to hear Lauritz and Ludwig sing, to do so they should have to stand. Since they were damp and a wee bit weary from battling with the elements they asked everybody in authority if there wasn't *some* place they could sit. Finally an investigation of all the boxes was made, and an empty one was discovered. The door was unlocked for them and wearily they sank down upon the gilded chairs.

Suddenly during the first act the door was opened and a woman of regal mien entered accompanied by friends. "Oh," she exclaimed upon seeing Mrs. Melchior and Mrs. Hofmann. "What are you doing here? This is *my* box. You must leave immediately. How dare anyone put you in here?"

Mrs. Melchior and Mrs. Hofmann arose from their chairs, and while putting on their coats, Mrs. Hofmann said, "So sorry. We didn't mean to intrude. We are here to hear our husbands sing. This lady (with a bow to Kleinchen) is Mrs. Lauritz Melchior and I am Mrs. Ludwig Hofmann."

"Oh, why didn't you say so immediately? Don't go. Oh, please don't go. Stay, please, and sit down," fluttered the *grande dame*.

But Mrs. Melchior and Mrs. Hofmann picked up their umbrellas and silently left the box.

"So the seats in the boxes have arms!"

Foreign News in Brief

Rossini-Liven

TROYES, FRANCE.—Marex Liven, Russian basso-cantante, scored a brilliant success at the Municipal Theatre in the role of Basilio (Barber of Seville by Rossini). He was especially successful in the Calomnia aria, and his acting and make-up were remarkable. Other members of the cast were Mme. Gayrfort (Rosina), Max Mario (Bartolo), M. Sauvageau (Figaro). M. Raynod conducted. I. S.

Ivor Newton's Season

LONDON.—Ivor Newton's autumn season has been one of the most active. The popular accompanist has collaborated with Eva Turner, Sabine Kalter, Dino Borgioli and John Brownlee in the International Celebrity Tour, under the management of Harold Holt, visiting Glasgow, Edinburgh, Middleborough, Liverpool, Sheffield, Birmingham, Manchester, Cardiff, Newcastle, Belfast and Dublin. In addition to these engagements, Mr. Newton has played recitals and musicals with the following artists: Grisha Goluboff, Guila Bustabo, Ida Haendel, and Harold Fielding (violinists), William Primrose (viola), Eugene de Kerpely (cellist), Jarmila Novotna, Emma Redell, Hortense de Mignano, and Dino Borgioli (vocalists).

Paris Saxophone Quartet Heard Widely

PARIS.—The Paris Saxophone Quartet is the sole organization of the kind giving concerts of classical, romantic, and modern music, but also is one of the most active musical groups in Europe. These players are touring in January and March with concerts in Epinal, Geneva (second return engagement), Monte Carlo, Marseilles, Trieste, Fiume, Turin, Milan and Florence. From February 1 to 25 they appear in Rome, Naples, Palermo, Bari, Genoa, Lyons (third return engagement), Berne, Bordeaux, Niort, Marmande, St. Gaudens, Bayonne, Porto, and Lisbon. March bookings include Orleans, Sens, Paris, and Luxemburg.

Classical works played by the Paris Saxophone Quartet comprise transcriptions of quartets and other works by Mozart, Mendelssohn, Schumann, Haydn, Schubert, Handel, Bach, Beethoven, Boccherini, and Scarlatti. Romantic and modern composers who figure on the Quartet's programs are Rimsky-Korsakoff, Raff, Chopin, Pierné, Bolzoni, Tschaikowsky, Albeniz, Kreisler, d'Indy, J. de la Presle, and others. Among the modern composers who have written works especially for the Paris Saxophone Quartet, and that appear frequently on their programs, are Glazounoff (B flat Quartet), Bernard (Quartet in C), Monfeuillard (E flat Quartet), Françaix (Quartet), Vellones, Borchard, Letorey, Clerisse, Cras, Manas, Manziarly, Piriou, Spitzbuller, Duperier, Lantier, and Pierné. The Paris Saxophone Quartet has also made an important list of recordings, works of Bolzoni, Vellones, Mozart, Haydn, Schumann, Mendelssohn, Glazounoff, Boccherini and Pierné. In addition to the concerts mentioned above the quartet will, while on tour, be heard over the various broadcasting stations of France, Switzerland, Italy and Portugal. I. S.

Berlin Music Museum

BERLIN.—The Prussian State Museum of Musical Instruments, transferred from the Hochschule für Musik of Charlottenburg to the Kreutz Palace in Klosterstrasse, was inaugurated December 18.

Americans in Paris

PARIS.—A delightful concert was given at the American House, University City, by Helen Tannenbaum, violinist, and Rosemary Evans, harpist, both musicians holding Harriett Woolley Fellowships for study abroad. Miss Evans played pieces by Pierné, Respighi, Daquin, Debussy, and Liszt. Miss Tannenbaum was heard in the Bach G minor sonata for violin alone. I. S.

OBITUARY

Walter Willson Cobbett

LONDON.—Walter Willson Cobbett, notable patron of chamber music, died here on January 22 at the age of eighty-nine years. He was the chairman and founder of a large corporation, the British Belting and Asbestos Company, Ltd., but devoted a large part of his life to fostering the composition of chamber music, of which he was an enthusiastic amateur performer. In 1905 he launched the first Cobbett competition under the auspices of the Musician's Company, offering a prize for a short form of string quartet, the Phantasy, based on the old-time English "Fancy." In 1908 he offered an award for a Phantasy-Trio, won by John Ireland, and in 1914 another for a string quartet, won by Frank Bridge. In subsequent years Mr. Cobbett sponsored competitions almost annually, thus giving a notable impetus to the work of British composers, whom at various times he also commissioned to produce scores. He established prizes for chamber music playing at the Royal College of Music and the Royal Academy of Music.

Among his many writings were sixty articles contributed to Grove's Dictionary of Music. His major work was as editor of Cobbett's Cyclopedic Survey of Chamber Music. Mr. Cobbett was president of the Haydn Society, and vice-president of the Musical Association and British Music Society; in 1929 he was master of the Worshipful Company of Musicians and endowed the annual gold medal for services to chamber music. He also founded the Cobbett Free Library of Chamber Music and the Chamber Music Association.

Ida Haggerty-Snell

Ida Haggerty-Snell, voice teacher and former concert and opera singer, died on January 19 at the New York home of her brother, Walter S. Manning. Mme. Haggerty-Snell was born in Bell Hill, Tex., in 1862. She first devoted herself to a literary career, and taught English and dramatics at the University of Texas. Her music training was begun under Texas teachers, who discovered that she had a dramatic soprano voice. She sang in concert and opera, and finally went to Europe to study under Mathilde Marchesi, and later assisted the great teacher with the younger students. Mme. Haggerty-Snell returned to New York and established herself in her studio in the Metropolitan Opera House, where she taught for many years. She was the founder, on Mme. Marchesi's methods, of a system for protective voice training for children. In 1933 she became a member of the faculty at the Franz Liszt Academy in Delaware County near Philadelphia, where she taught until her health failed in 1935.

Cecil Madaline V. Hunter

SAN ANTONIO, TEX.—Cecil Madaline V. Hunter, former opera singer and daughter of the late Lord Vincent of England, died at her home here on January 20. She was seventy-six years old. Mrs. Hunter had sung in England and the United States. She was the widow of the late Captain J. P. Hunter of the United States army. C. B.

Mary Helen Brown

BROOKLYN, N. Y.—Mary Helen Brown, seventy-two, composer of songs and other music, died at her home here on January 22. Miss Brown was a native of Buffalo, and had studied music with Lucien G. Chaffin in this country. In Europe she had worked with masters in England and Germany. Among her most outstanding songs were Sweet Red Rose and Rose Dreamed She Was a Lily (sung by Kitty Cheatham) and Thoughts of You, which Enrico Caruso presented at one of the Bagby musicales. She dedicated The Bee's Argument to Hans Barth, who played it. Miss Brown also had written music for violin, cello and women's choruses. She is survived by her sister, Daisy Brown.

Howard White

Howard White, an arranger and pianist for the National Broadcasting Company, died on January 17 of a heart attack at his home in Jackson Heights, L. I. Mr. White, who was thirty-five years old, was a native of Teckville, Pa. His first radio appearance took place in 1925 over a minor station in Pennsylvania. Four years later he came to New York. His association with NBC dated from 1930. He was a member of the Landt Trio and White, featured on the networks for six years. His widow and a sister survive.

H. K. Thatcher

IOWA CITY, IA.—Harry K. Thatcher, assistant professor in the University of Iowa School of Music, died here on January 13. Prof. Thatcher was the composer of a symphony in E minor which brought him recognition. He was thirty-one years old. R. P.

Maurice J. Freiberg

CINCINNATI, O.—Maurice J. Freiberg, seventy-six, a director of the Cincinnati Institute of Fine Arts operating the Cincinnati Symphony Orchestra, of which he was also a director, died here after a short illness. He was widely known and active in all cultural circles of the city. M. D.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 30
Joseph Szigeti, violinist, Town Hall (A)
Josef Hofmann, pianist, Carnegie Hall (A)
Maria Kurenko, soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, January 31
Philharmonic-Symphony Society, Carnegie Hall (A)
Andres Segovia, guitarist, Town Hall (A)
New Friends of Music, Town Hall (5.30 p.m.)
Gaspar Cassado, cellist, Town Hall (E)

Monday, February 1
Jeanne Behrend, pianist, Carnegie Hall (E)
Stell Andersen, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, February 2
Nathan Milstein, violinist, Carnegie Hall (E)
Lilian Knowles, contralto, Town Hall (A)
Dessoff Choirs, Town Hall (E)
Yosie Fujiwara, tenor, Barbizon-Plaza (E)

Wednesday, February 3
Eudice Shapiro, violinist, Town Hall (A)
Kirsten Flagstad, soprano, Town Hall (E)

Thursday, February 4
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Cecil Leeson, saxophonist, Town Hall (A)
Povla Frijsh, Danish soprano, Town Hall (E)
Alexander Culbertson, violinist, Carnegie Hall (E)

Saturday, February 6
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mandolin Orchestra and Doris Humphrey and Charles Weidman, Town Hall (E)
Clara Lang, soprano, Town Hall (E)

Sunday, February 7
Philharmonic-Symphony Society, Carnegie Hall (A)
Igor Piatigorsky, cellist, Town Hall (A)
Felix Salmond, cellist, Town Hall (E)
New Friends of Music (Pro Arte Quartet and Emanuel List), Town Hall (5:30 p m.)

Monday, February 8
Jose Iturbi, pianist, Carnegie Hall (E)
Pasquier Trio, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, February 9
Benno Rabinof, violinist, Carnegie Hall (E)
Selma Kramer, pianist, Town Hall (E)

Wednesday, February 10
Hannah Klein and Pauline Gilbert, duo-pianists, Town Hall (E)
Boston Symphony Orchestra (pension fund concert), Carnegie Hall (E)

Thursday, February 11
Isabelle Dupuy, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 12
Lucile Dresskell, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Roth Quartet, Town Hall (E)
Boston Symphony Orchestra, Carnegie Hall (E)

Saturday, February 13
Philharmonic-Symphony Young People's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Bartlett and Robertson, two-pianists, Town Hall (A)
Judith Sidorsky, pianist, Town Hall (E)

Sunday, February 14
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Vronsky and Babin, duo-pianists, Town Hall (A)
New Friends of Music (Stradivarius Quartet and Simeon Bellison), Town Hall (5:30 p.m.)
Program of Compositions by Coutry Rossi-Diehl, Town Hall (E)

Monday, February 15
Lucy Stern, pianist, Town Hall (A)
Ottile Schillig, soprano, Town Hall (E)
Alexander Brailowsky, pianist, Carnegie Hall(E)

Tuesday, February 16
Pius X Choir, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, February 17
Benjamin De Loache, baritone, Town Hall (A)
Lanny Ross, tenor, Carnegie Hall (E)
Yeichi Nimura and Lisan Kay, dance recital, Town Hall (E)

Thursday, February 18
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 19
Philharmonic-Symphony Society, Carnegie Hall (A)
Ruth Posselt, violinist, Town Hall (E)

Saturday, February 20
Philharmonic Young People's Concert, Carnegie Hall (M)
National Orchestral Association, Carnegie Hall (A)
Gari Shelton, pianist, Town Hall (A)
Vivienne Butler, dancer, assisted by Kenyon Congdon, baritone, Town Hall (E)

Sunday, February 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Stanley Hummell, pianist, Town Hall (A)
Cara Verson, pianist, Town Hall (E)

Monday, February 22
Earl Maiman, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Tessa Bloom, pianist, Town Hall (E)

Tuesday, February 23
New York Women's Symphony Orchestra, Carnegie Hall (E)
Karl-Ulrich Schnabel, pianist, Town Hall (E)

Wednesday, February 24
Gabrilowitsch Memorial Concert with Bauer and Spalding, Carnegie Hall (E)
Paul Stassévitch, orchestral concert, Town Hall (E)

Thursday, February 25
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 26
Philharmonic-Symphony Society, Carnegie Hall (A)
Henriette Michelson, pianist, Town Hall (A)

Saturday, February 27
Ignaz Friedman, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Andres Segovia, guitarist, Town Hall (E)

Sunday, February 28
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Pro Arte Quartet, Simeon Bellison, Hortense Monath), Town Hall (5:30 p.m.)
Rose Bampton, contralto, Town Hall (E)

Musicales

Saint Cecilia Club Concert

Willard Sektberg conducted the sixty-third concert (thirty-first season) of the Saint Cecilia Club in the ballroom of the Waldorf-Astoria Hotel, New York, on January 19 for a large audience. Singing in Latin, German, Italian and French, beside the usual English the club brought an interesting variety of works to hearing, the composers of the foreign-language items being d'Indy, Beethoven, Haydn, Tosti and Karg-Elert. The warm welcome given Conductor Sektberg, his vigorous beat, the effects obtained (in Faithfu' Johnny and Ta-ta, lieber Maelzel both by Beethoven), had both delicacy and grandeur. A novelty, written for the club by Charlotte Lockwood entitled Stars Over Nazareth had the organ and a violin accompanying the four-part chorus. Remo Bolognini, solo violinist, performed standard works by Chaminade, deFalla, Schubert, Sarasate and Ries adding encores, and his capable accompanist was Gibner King. Mrs. J. T. Johnston Mali is president of the club; Mrs. Henry Eagle, treasurer; and Mrs. Schuyler Van Vechten, secretary, with Elsie Rogers, chief usher. F. W. R.

* * *

Artistic Productions Series Concluded

The season of Artistic Productions presented by Samuel E. Piza at the Hotel Ambassador closed on January 21, with an unusually fine program which brought the Metropolitan Opera's newest coloratura soprano, Bidu Sayao, who is to make her debut next month, and the string ensemble, the Philharmonic Quartet.

Miss Sayao has a voice which is a typical coloratura, with the range and agility necessary for the vocal acrobatics of the Queen of the Night aria from The Magic Flute. She has the delicacy of shading and vocal quality of a lyric soprano, but on this occasion did not give a thoroughly satisfactory performance of selections such as Estrellita and Rimsky-Korsakoff's Aimant la Rose le Rossignol because of a lack of adequate breath and a consequent fogginess of voice at the end of long phrases, a fault which occurred only in her lyric numbers, and not in coloratura selections. Among her other vocal items were a Mazurka of Chopin, an aria from Manon, and L'Eclat de Rire of Auber, which particularly delighted the audience. Miss Sayao was accompanied charmingly by Alice Vaiden at the piano.

The other half of the program was devoted to the musicianly efforts of the Philharmonic Quartet, which consisted of the quartet in G major of Haydn, and a triolet group of Glazounoff—Novellet, In Modo Antico and Valse. The four artists were in fine accord and displayed a lovely tone and fine technic. R. E.

* * *

Institute of Musical Art Holds Anniversary Program

The thirty-second anniversary concert of the Institute of Musical Art of New York was held in the recital hall on January 16, opening the program a string quartet (made up of Vivian Speisman, Benedict Magnes, Zwi Zeitlin and Richard Anastasio) played the Beethoven quartet in C minor (op. 18, No. 4), displaying commendable unity and precision and praiseworthy sense of musical values. Billy Masselos, a talented young pianist, was heard in a group of Brahms—the intermezzo in A major (op. 76, No. 6) and three capriccios—F sharp minor (op. 76, No. 1), B minor (op. 76, No. 2) and C major (op. 76, No. 8). This young man has been presented frequently in the institute concerts, and his keyboard gifts show steady progress toward a lofty artistic maturity. The final offering of the evening was the Brahms quartet in A minor (op. 51, No. 2), featuring Alexander Brott, John Kline, Gabriel Szitas and Ann Weber. They proved a skillful ensemble, and their interpretation had depth and discernment as well as technical smoothness. The audience was large and cordially disposed. M. L. S.

* * *

Mendelssohn and Pisk Collaborate

The present day bearers of two eminent names, Felix Robert Mendelssohn and Paul T. Moltke, were associated in an evening of delightful music at the New York home of the latter, January 15. The program began with five extremely modernistic, hence constantly dissonant Sketches performed on the piano by the composer, Paul A. Pisk, who received applause; of the five pieces a Tango Chromatique in G minor was especially interesting. Fritzi Jokl, Munich prima donna, sang Two Rispetti (Wolf-Ferrari) in charming fashion, following it with a waltz by Strauss-Pisk. Music of the evening also held the sonata in D (op. 58) of Mendelssohn, for piano and cello, Messrs. Pisk and Mendelssohn sharing the performance in worthy fashion. The rhythmic playfulness of the *scherzando*, and the vigor permeating the interpretation, brought close attention. This was the first of a series of Friday Evening Musicales in the Moltke home. F. W. R.

* * *

Polyphonic Society Musicale

A program was presented at the Polyphonic Society of New York on December 14 by the Lassoff string quartet ensemble. The musical menu consisted of the seldom heard clarinet quintet by Mozart, the Rasoumowsky quartet (op. 59) by Beethoven and three fugues by Milton Weinstein, with the Mozart quartet in A major concluding the evening. The Lassoff ensemble, consisting of Theodore Lassoff, first violin; Max Serbin, second violin; Ivan Goldberg, viola; and Tiberio Rosco, cello, was vociferously applauded after each number by the large audience. The clarinet part was ably taken by Robert Rohmann. G. N.

* * *

Works by Alda Astori and A. W. Binder Presented

A program of works by Alda Astori and A. W. Binder was given at the New School for Social Research, New York, on January 22, by the Composers' Forum-Laboratory. Performers were Charles Glazer, baritone; S. M. de Stefano, harpist; Frances Blaisdell, flute; Marjorie Tell, soprano; Judith Litante, soprano; Yvonne Krinsky and Richard Singer in a two-piano number; a string quartet comprising Walter Eisenberg, Milton Lang, Siney Cohn and Ana Dritell; and a trio made up of Leo Shifrin, oboe; Othello Mazzari, cello, and Martha Thompson, piano.

Music by Miss Astori included two songs, sung by Mr. Glazer, flute solos, harp solos, four songs featuring Marjorie Tell, and "Archaic" suite for harp and string quartet. Excellent performances marked these expositions of varied and compelling music. Miss Astori is a deft craftsman and her thematic writing is fluent and original.

Mr Binder's portion of the evening was devoted to trio for oboe, cello and piano, three psalms for voice and piano (Judith Litante, soprano), a quartet for strings and Horah (Palestinian dance) from second symphonic suite for two pianos. Interesting and individual, these numbers also were well set forth. M. L. S.

Flagstad Sings for Haarlem Philharmonic

The Haarlem Philharmonic Society of New York (Mrs. Everett Menzies Raynor, president) held its forty-sixth anniversary musicale at the Waldorf-Astoria, New York, on January 21. Richard Munro, young baritone who holds the musical student scholarship of the society, made his first formal appearance before the society. The guest artist was Kirsten Flagstad of the Metropolitan Opera. Speakers were the Rev. Richmond Fewlass and Mrs. Raynor.

ADOLPH ECKSTROM
TEACHER OF
SINGING
STEINWAY HALL
NEW YORK
COlumbus 5-4514

(Photo by C. Brandenburg)

Gibner King
Coach---Accompanist
accompanying this season for
MARIA KURENKO ◆ HELEN OLHEIM
WINIFRED CECIL ST. CECELIA CLUB
STUDIO 162 WEST 54TH STREET
— COlumbus 5-7976 —
— NEW YORK CITY —

Brilliant Musical Week Provided for Chicagoans

Rachmaninoff and Schoop Ballet Appear—Saidenberg Leads Illinois Forces—Golschmann Directs St. Louis Men on Visit—Prokofieff Conductor and Pianist with Stock Ensemble

CHICAGO.—Judging from the large audiences encountered at the Rachmaninoff, Trudi Schoop, Illinois Symphony, St. Louis Symphony, Chicago A Capella Choir, Grace and Kurt Graff, Chicago Symphony concerts this past week, the year 1937 should give new hope to concert managers and artists who have been effected by the seeming disinterest of Chicagoans in matters of music in the last few years.

RACHMANINOFF IN RECITAL

Sergei Rachmaninoff made his first appearance here in more than a year at Orchestra Hall on January 17 under the local mangement of Bertha Ott. A near capacity audience gathered in the hall of classical music to hear the Russian pianist and composer in a program featuring the Beethoven sonata (opus 109), and containing also the Bach-Liszt Organ Fantasia and Fugue in G minor, a Chopin group, the recitalist's own four etudes-tableaux, the Liszt Sonnetto del Petrarca, Brassin's arrangement of Wagner's Magic Fire music and the Paganini-Liszt E major etude. The audience vehemently manifested its pleasure, applauding indiscriminately and demanding many encores.

TRUDI SCHOOP'S COMIC BALLET

The more often Trudi Schoop and Her Comic Ballet come to Chicago, the more we enjoy their antics, fine sense of humor, clever pantomime and dancing that is an exhibition of grace and agility. The Blonde Marie, a dance comedy in eight scenes, written by Trudi Schoop with music by her brother, Paul, had its first performance here on this occasion and proved a highly entertaining spectacle calculated to keep an audience in an uproar of laughter from beginning to end. The story is that of a maid who, after serving as a waitress in a tavern, becomes a chorus girl, a lady, a soubrette, the wife of a wealthy man and the friend of an artist whose downfall brings Marie to the attention of the newspapers. This finally gives her the publicity she has sought throughout her varied and rising career. The skit, superbly mounted and especially well performed, made an instant hit.

Daniel Saidenberg, former cellist with the Chicago Symphony Orchestra who has appeared during the past few seasons as conductor of orchestras in the Midwest and who made his debut here with the Chicago City Opera directing Gershwin's ballet, Americans in Paris, at the Civic Opera House, wielded the baton at the Illinois Symphony Orchestra's January 17 concert in the Great Northern Theatre. Saidenberg conducted three numbers from The Betrothal Suite by Eric DeLamarter, the Vivaldi Concerto Grosso and Mendelssohn's Italian Symphony in A major. A man of the orchestra, Saidenberg knows all the resources of the instrument and he manipulates the strings with such expertness as to bring out a singing tone from that section never before attained by the Illinois Symphony Orchestra. This impression, formulated during the playing of the Vivaldi concerto, was strengthened throughout the Italian Symphony. A disciple of Stokowski and later of Stock, Saidenberg wields a mighty baton with the verve of the former and the musical precision of the latter. Excellent also was the accompaniment he and the orchestra gave the soloists, Leonard Sorkin, violinist, and George Sopkin, cellist, in the interpretation of the Brahms A minor concerto.

GOLSCHMANN AND HIS ORCHESTRA

Vladimir Golschmann and the St. Louis Symphony Orchestra returned for their second annual engagement in an all-modern program under the auspices of the University College of Northwestern University at the Auditorium Theatre on January 18. Golschmann, whose technic of the baton is extraordinary, displayed the full gamut of his art in a program built to bring out the manifold qualities of his orchestra. Elegance, verve, fine sense of rhythm and of nuance, poetic and dramatic interpretations were the salient characteristics in the musical make-up of the noted Russian-French conductor, whose modesty on the podium impressed more than the theatrical gyrations to which some other leaders resort. Golschmann's program included the Hindemith News of the Day Overture, a rather insignificant piece; Debussy's Iberia, excerpts from Stravinsky's Fire-Bird, Prokofieff's Symphonie Classique, Strauss' Till Eulenspiegel's Merry Pranks and three dances from De Falla's ballet, The Three Cornered Hat. The St. Louis Orchestra has been well trained by its gifted leader so that today all of his demands are understood better than was the case when they appeared here the previous season. Thus the effects obtained in the Debussy revealed the orchestra as a pliable instrument governed by an iron hand dipped in honey and expressing with fidelity the desires of both the composer and their leader. Every department contains at least one eminent figure among orchestral players, including Concertmaster Scipione Guidi and Max Steindel, who heads the cellists.

DANIEL SAIDENBERG
conducted the Illinois Symphony Orchestra in Chicago on January 17. (Photo by Maurice Seymour.)

CHICAGO A CAPELLA CHOIR

It seems strange that an organization as remarkable as the Chicago A Capella Choir has not as yet achieved international repute. It may be that its director, Noble Cain, is too conservative, too retiring to bring before the musical world the fact that in Chicago there exists a remarkable *a capella* choir. The Chicago A Capella sings over the air regularly, yet their annual concerts always bring throngs and this again held true for their appearance of January 20 at Orchestra Hall in a miscellaneous and jumbled program. The choir is not without defect. Conductor Cain has given so much thought to tonal effects and balance, elasticity and speed that he has neglected to make his mixed choir sing English that is understandable. The choir mumbles the words and the text is most of the time indistinct even when one follows the printed words inscribed in the program.

GRACE AND KURT GRAFF IN DANCE LIST

Grace and Kurt Graff gave their only dance recital here this season on January 20 at the Goodman, for the benefit of the Illinois Society for Mental Hygiene. It is said that the proceeds of the recital are to be used to help carry on the work of the society towards the conservation of mental health and the prevention of nervous disorders and defects. Why then program David Campbell's dance in sonata form called Genesis, a number that is nerve wracking and irritating to the ear-drums? Were the Graffs desirous of enlarging the number of patients helped by the Illinois Society for Mental Hygiene, they could have chosen no better music than that penned by this eighteen-year-old American whose muse is as eccentric as it is meaningless.

PROKOFIEFF WITH CHICAGO ORCHESTRA

Serge Prokofieff appeared in the triple role of composer, conductor and pianist at the regular Thursday-Friday concerts on January 21 and 22, introducing his latest composition, a suite from his Romeo and Juliet ballet, and playing his concerto (No. 3) in C major. The concerto had not been heard here since Prokofieff played it at these same concerts in 1922 and it again attained the success reported at the time of its premiere. The versatile and prolific Prokofieff is a fine pianist and his concerto, replete with intricacies, was performed with virtuoso brilliance. That Prokofieff, the ultra-modernist, has modified his idiom in the last few years is apparent in his ballet suite, which could bear the signature of any of the romanticists of the nineteenth century. Cacophonies and dissonance have no place in this well woven composition, which is poetic in concept and melodious in content. The novelty was received with marked approbation after a fine reading by its composer, who is an expert with the baton and whose clever mannerisms at the podium caught the fancy of the spectators.

Another novelty which made a palpable hit on ths program was the Afro-American Symphony by the Negro composer, William Grant Still, who utilizes to a great extent a "blues" theme. A native of Mississippi, Still has an idiom familiar to American audiences and his symphony paints adroitly and faithfully the different moods of his race. Still's muse is melodic, harmonic, sensuous, languorous and often virile. Syncopated Southern melodies can stir listeners when garbed in the musical language of such a resourceful composer, and the results are tuneful to the extreme, contrasting "swing music" sharply with the strong rhythmical themes in which the symphony abounds. To Hans Lange was due the programming of this symphony, one of the most interesting presented by the Chicago Symphony Orchestra this season and one that will surely remain in its regular repertoire, for the listeners made it apparent that the work met with their complete approval. Conductor Lange was recalled many times at its conclusion.

Also on the program was Honegger's symphonic poem, Pastorale d'Été, which added materially in making the concert a highly enjoyable affair.

TREVISAN MAKING LONG TOUR

Vittorio Trevisan, baritone of the Chicago City Opera Company and vocal instructor, has many students who reflect credit upon him either in concert, recital, opera or oratorio. One of his proteges is his pupil, Gina Vanna, lyric soprano, who has appeared in concert, opera and radio. Miss Vanna is now on a long concert tour of the Middle West under the direction of the National League of Community Concerts, after which this artist of the Milky Way radio program will journey westward to sing in the production of Bach's Passion of St. John under Klemperer in Los Angeles on March 21. Miss Vanna recently made her debut with the San Francisco Grand Opera Company.

LEO PODOLSKY PUPILS FULFILL MANY ENGAGEMENTS

Many artist students of Leo Podolsky are constantly in demand in the concert and recital field. Frieda Wall recently played with the Kalamazoo (Mich.) Symphony Orchestra and fulfilled several recital engagements. Others who have made recent appearances include Marie Williams, Rovena Bancroft, Wade Parks, Estelle Felton, Mrs. Melville D. Frank, Harold E. Stevenson, Jennie Sherwood, Carolyn Finney, Marley Johnson, Lela Boone, Mrs. Ivan Clark, Mrs. William Roy Jenks, Mrs. Carl Brandts, Mrs. Henry Synck, Mrs. Daniel Riedel, Mrs. W. S. Wallen, Mrs. Clifford Strausl, Agnes Wardroper, Mrs. Robert Bancroft, Mrs. M. K. Williams, Gustav Strehlow, Eileen Everett, Mrs. M. H. Dunsmore, Mrs. Le Roy Wolfe, Annamary de Verter, Helen Anglin, Mrs. George Franklin, Mrs. Mark Riseborough, Helen J. Lutz and Frances Harris.

CHICAGO ARTISTS ASSOCIATION

The artists' program of the Chicago Artists Association of January 19 was given by Virginia Auyer, contralto; Dr. Erich Sorantin, violinist, and Anita deMars, pianist. The young artists program, which preceded, was given by Marjorie Strub, pianist, and John Neher, basso.

ELSE HARTHAN ARENDT STUDIO NOTES

Marian and Minas Booras, soprano and baritone, respectively, gave programs at the Palentine Woman's Club on January 19, at the Chicago Woman's Ideal Club on January 21 and on January 22 for the Sarah Hackett Memorial Foundation at the Chicago Athletic Club. Phyllis Druier, soprano, appeared on a recital program, January 12, at the Sherwood Recital Hall. Marie Saviniemi, soprano, gave a program for the Wo-

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

1867 - 70th Anniversary Year - 1937
CHICAGO MUSICAL COLLEGE
Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President
SECOND SEMESTER BEGINS FEBRUARY 8TH
Students May Enroll at Any Time—Write Dept. 67-C for the New Fall Catalog
64 E. Van Buren Street CHICAGO

AMERICAN CONSERVATORY
CHICAGO - 51st YEAR
Courses in Piano, Vocal, Violin and all other branches of music leading to Certificates and Degrees. Member of National Association of Schools of Music
Send for free catalog—Address Secretary 300 S. Wabash Ave., Chicago, Ill.

CHICAGO CONSERVATORY
was established in 1857. Among the distinguished faculty of 165 teachers are many who have received national acclaim for artistic and educational accomplishments.
Thorough instruction in all branches of music and dramatic art, including Piano, Voice, Violin, Organ, Public School Music, Dramatic Art. Special courses in Harmony, Counterpoint, Composition, Orchestration, Ear Training and Normal Methods. Bachelor and Master of Music and Dramatic Art degrees.
Edgar Nelson, President — Edgar A. Brazelton, Dean
Glenn Dillard Gunn, Artistic Director — Lero Gooch, Manager
NATIONALLY ACCREDITED
Write for catalogue and full information
M. C. HOWARD, Registrar — 25 East Jackson Blvd., Chicago

JAMES MASSELL
Voice Teacher and Author of book on Voice Culture
TO SING
or
NOT TO SING
The Famous Tenor
RICHARD CROOKS
Says:
"I can honestly say there is a lot of worthwhile information for the singer in it."
The book is for sale at Music Stores.
For auditions write to studios
Steinway Hall or 43 West 93rd St., New York

men's League of Voters in Whiting, Ind., on January 19. On February 9 a mixed chorus and soloists, under the direction of Else Harthan Arendt, will present the Bach Coffee Cantata in the Sherwood Recital Hall.

PROGRAM OF RADIE BRITAIN'S COMPOSITIONS

A program devoted entirely to original compositions by Radie Britain was given by the MacDowell Club of Amarilla, Tex., on January 18. This club has honored this young American composer on several previous occasions.

AMERICAN CONSERVATORY NOTES

Voice students of Esther Goodwin; piano pupils of Jacob Hanneman, Esther Hawkins, Bertha Fitzek and Harold Reever, were presented in recital of January 30.

Madeline Pitman, soprano, has been engaged as soloist at the Belmont Baptist Church. Herman Larson, tenor, is singing in the Sunday evening radio broadcast Melodies from the Sky over station WGN. Betty Pitsch, soprano, has been engaged for the Illinois Central radio program broadcast Sunday evenings over WBBM. All are students of Theodore Harrison.

Charles La Berge presented his voice students in a program at the conservatory on January 29. Piano pupils of Pearl Appel and Ruth Alexander appeared in recital at the conservatory on January 24. Mabel Webster-osmer's piano students gave a program in the Studio Theatre on January 29.

RENÉ DEVRIES.

American Academy of Dramatic Arts Opens Matinees

At the opening of the series of matinees given by senior students of the American Academy of Dramatic Arts, on January 8, the Empire Theatre, New York, was filled by an audience which heard two plays. The Purple Door Knob (Eaton) brought out the excellent talents of Beatrice Wolfe (Brooklyn, N. Y.) as Viola, Elizabeth Eustis and Helen Pratt completing the cast. The Shining Hour (Winter) featured Lyle Bettger (Philadelphia) as Micky, his acting being outstanding as the youngest of three brothers, and Katherine Pemberton, Mary Rolfe, Henry Lascoe, Alice Nevin and Carman Jones collaborated. The scene of The Shining Hour is an Elizabethan farmhouse.

F. W. R.

Engagements of Frances Blaisdell

Frances Blaisdell, young flutist, appeared as soloist on December 1 at the Hollis (L. I.) Woman's Club; 2, in Maplewood, N. J., at the Prospect Presbyterian Church; 6, at the residence of Mrs. James Hendricks of New York; and 18, at the Danbury Music Club, Danbury, Conn. Miss Blaisdell broadcast from WQXR on December 20, and, 31, appeared as soloist at the fiftieth anniversary concert of the Rubinstein Club in New York. In January Miss Blaisdell's concerts took her to Salisbury, Conn., where she played for the Salisbury Forum on the 7th; 9, she appeared as soloist with the Nassau Philharmonic Orchestra, Hempstead, L. I., preceded by a recital that afternoon at Plainville, Conn. Following a concert at the Hotchkiss School, Lakeville, Conn., on January 10, Miss Blaisdell appeared as soloist with the Indianapolis Symphony Orchestra on the 12th, after which she returned to New York to continue her concerts in the east.

Philadelphia Civic Opera to Open with Aida

The cast of principals for the production of Verdi's Aida which will inaugurate the season of the Civic Grand Opera Company at the Academy of Music, Philadelphia, on February 2, has been announced. Sylvia Breschini has been engaged for the part of Amneris and regular members of the civic organization are to appear in the other leading roles, including Jose de Gaviria as Radames, Julia Peters as Aida, Rocco Pandiscio as Amonasro, Nini Ruisi as Ramfis and Edmund Witkfield as the King. Gabriele Simeoni will direct the orchestra. The production will be staged by Benjamin Altieri and the ballet divertissements is in charge of Jeanne Shalett. The performance initiates a series of five grand operas in Italian, French and German, to be given at the Academy by this company. Following the opening, the other dates are February 23, March 17, April 6 and April 20.

Helen Eisler and Robert Kugelman Wed

Helen Eisler, formerly of the Metropolitan Opera, and Robert Kugelman, tobacco importer of New York and Amsterdam, were married in New York on January 21. Miss Eisler made her debut at the Metropolitan in the world premiere of Strauss' The Egyptian Helen on November 6, 1928.

Sue Harvard Heard in Pennsylvania Cities

Sue Harvard, soprano of the Marble Collegiate Church, New York, was invited to be the guest soloist at both services of December 27 at the First Presbyterian Church, Newcastle, Pa., the church in which she began her musical career. It was in this

SUE HARVARD

church, while still a school girl that she was the soprano in the quartet.

At the morning service Miss Harvard sang three numbers. At the evening service all of the churches of Newcastle united in a homecoming, in recognition of Miss Harvard's achievements. Assisted by a violinist, the soprano sang a recital of eleven sacred songs, all request numbers.

On February 2, Miss Harvard is to be guest of honor of the Rotarians after her concert at Swissvale, Pa.

Miss Harvard formerly was of the Metropolitan Opera, and has been soloist with the London Symphony, New York Philharmonic, New York Symphony, Cincinnati Symphony and Philadelphia orchestras.

Emma Redell Touring Russia

Emma Redell, American operatic and concert artist, is in Russia, where she is making her second tour. Miss Redell was the first American dramatic soprano invited by the Soviet Union for a concert tour in 1932, at which time she made thirty-three appearances. This artist has sung much Russian music in the original language in America. Upon completion of her Soviet tour she plans to make a study of the new Soviet music and present complete programs of it in America next season.

Miss Redell left Moscow on January 3 to appear in Leningrad on the 5th and 7th. She is to remain in the Soviet Union for some time. After her Leningrad concerts she went to Tiflis, from where she will follow an itinerary back to Moscow through the Caucasus and the Ukraine with concerts *en route*. She then embarks on a long tour of the Far East.

Before going to Russia, Miss Redell toured England making her first appearance in London in October. She also sang at The Hague and in Amsterdam in Holland. While in Cardiff, South Wales, the soprano was introduced to former King Edward during his visit to that section of the country shortly before his abdication. The Lord Mayor of Cardiff received Miss Redell and gave her the freedom of the city.

Concert Management Vera Bull Hull

Erica Darbo, Swedish-Norwegian dramatic soprano of the Breslau Opera and the Royal Opera of Stockholm, arrived here on the SS. Bergensfjord from Oslo on January 22 for operatic and concert engagements in the United States. She will sing the role of Salome with the Cincinnati Symphony Association (Eugene Goossens conducting) on February 26 and 27.

The Old Harp Singers of Nashville have completed a tour including engagements at Pittsburgh, Middletown, O., in New York at the Harvard Club, a national broadcast over WJZ on the Music Guild Hour, and a concert at the Brooklyn Institute of Arts and Sciences. This group of singers giving programs of little known early American folk music, will have another eastern tour in April and during the summer will fulfill engagements at colleges and festivals.

Mary Hopple, contralto, gave a recital for the Tuesday Musical Club of San Antonio, Tex., on January 26. Miss Hopple was recently heard on the Metropolitan Auditions of the Air and is singing a series of operatic programs with Cesare Sodero over WOR on Friday evenings.

All are under the management of Concert Management Vera Bull Hull.

Van Grove to Conduct in Boston

Isaac Van Grove, conductor, associated with Max Reinhardt in the production of The Eternal Road, New York stage production, is also rehearsing two operas to be performed in Boston the first week in February. The operas are Pagliacci and Louis Gruenberg's Jack and the Beanstalk. Among those in the cast are Sascha Garoubova, soprano; Edmund Boucher, basso; Richard Minton, tenor; Eleanor Steber, soprano. William F. Haddon is in charge of the project. Mr. Van Grove travels to Boston daily from New York to conduct rehearsals.

Barbirolli Sails

John Barbirolli, whose appointment as musical director and conductor of the Philharmonic-Symphony Society of New York for the next three years was recently announced, sailed on January 13 for England on the SS. Washington. On January 10, Mr. Barbirolli completed his first ten weeks in this country. He returns here next autumn. Arriving abroad Mr. Barbirolli will go immediately to Glasgow to start rehearsals with the Scottish Orchestra. In May he conducts special opera performances at Covent Garden as part of the general festivities in London for the Coronation.

ART OF SINGING
RUTH MILLER CHAMLEE
Soprano (MME. MARIO CHAMLEE)
METROPOLITAN OPERA COMPANY
200 West 57th St., New York City

RACHELLE SHUBOW
PIANIST
20 Nottingham Street, Newton Centre, Mass.
10 West 61st Street, New York, N. Y.

MILLO PICCO
Master of Singing
Baritone Metropolitan Opera Co.
Hotel Dauphin, B'way at 97th, N. Y. THA. 7-6800.

WOLFGANG REBNER
PIANIST
Just completed world tour with EMANUEL FEUERMANN
For available dates and teaching apply NBC Artists Service

LAWRENCE POWER
TENOR San Carlo Opera, Naples; Dal Verme, Milan; Hippodrome, New York
152 West 74th St., New York City

WHEELER BECKETT
CONDUCTOR
Address: Richmond, Virginia

HAROLD DART
PIANIST—INSTRUCTOR—ACCOMPANIST
140 West 69th St., New York ENdicott 2-4580

ANNE MUNDY
PIANIST
33 West 72nd St., New York ENdicott 2-3631

MUSIC RENTAL LIBRARY
Symphonies — Concertos — Operatic Arias
MECCA MUSIC SERVICE
66 West 55th St., New York COlumbus 5-1312

AMY ELLERMAN
CONTRALTO
260 W. 72nd St., N. Y. C. TRafalgar 7-0466

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

ELLIOT GRIFFIS
COMPOSER—PIANO THEORY
132 East 19th Street, New York City

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6040

JAMES MELTON
TENOR
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

FRANK ST. LEGER
315 West 57th St., New York, N. Y.

GARI SHELTON
PIANIST
Studio: 104 West 57th Street, New York Circle 6-1986

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

WOTAN ZOELLNER
VIOLINIST
Personal Representative: G. H. Dalrymple,
339 West 43nd St., New York

Karin Branzell
CONTRALTO
Now at Munich Opera

ADOLF SCHMID
CONDUCTOR—ARRANGER
Hotel Ansonia, B'way at 73rd St., New York

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

ESTHER LUNDELL
PIANIST — COACH — ACCOMPANIST
Personal Representative
WALTER PETERSON
Steinway Hall New York

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club,
339 West 57th St., New York, N. Y.

ELEANOR STEELE—HALL CLOVIS
SOPRANO TENOR
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

THE STEINWAY BUILDING
113 West 57th St., New York
Small and Large Professional Studios
OFFICES, Any Size Required, Suitable for Concert Managers, Music Bureaus or Organizations Connected with Music in Any of Its Branches.
Unexcelled Service Daily and Evenings.
Very attractive rentals—Representative on premises or
Douglas L. Elliman & Co., Inc., 15 East 49th St., New York
Telephone PLaza 3-9200

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

RICHARD BONELLI
BARITONE
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York, N. Y.

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

CHARLOTTE SYMONS
SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

VIOLA **MITCHELL**
VIOLINIST
Concert Mgt.: BERNARD R. LABERGE, Inc.
2 West 46th Street, New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

GOETA LJUNGBERG
Soprano—Metropolitan Opera
Personal Representative: Edwin Wedge,
63 Vanderbilt Ave. (Room 1907) New York City

DORIS DOE
Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

ALICE TULLY
DRAMATIC SOPRANO
G. H. DALRYMPLE, Personal Representative
239 West 42nd St., New York City

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street New York

EDITH MASON
SOPRANO
Management: Annie Friedberg
250 West 57th St., New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

VIRGINIA PEMBERTON
LYRIC SOPRANO—CHICAGO CIVIC OPERA CO.
CANADIAN GRAND OPERA CO.
Address c/o Musical Courier, 113 West 57th St., N. Y.

ADDISON JONES
PIANIST
BANE BOOKING BUREAU
200 West 57th St., New York Circle 7-7597

FLORENCE AUSTRAL
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

GEORGIA GRAVES
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th St., New York City
Telephone: RHinelander 4-8623

GEORGE LEYDEN COLLEDGE CONCERT MANAGEMENT
30 Rockefeller Plaza New York

PAUL H. STOES
MANAGER
30 Rockefeller Plaza, New York

Bane Booking Bureau
200 West 57th St., New York Circle 7-7597

CHARLES L. WAGNER, INC. CONCERT MANAGEMENT
511 Fifth Avenue New York

Leo Podolsky's Career

CHICAGO.—Leo Podolsky, pianist and pedagogue, who recently concluded his two hundredth master class in the five states, where he teaches and conducts such classes during the year, was graduated from the Cracow Conservatory in 1912. Two years later he

LEO PODOLSKY

graduated from the Royal Academy of Music in Vienna, where he won both the Rubinstein and Liszt prizes which brought him appearances in the Vienna Concerthaus as soloist with the symphony orchestra conducted by the director of the academy. Following his military service in the World War, Podolsky began the concert tours which have taken him to all parts of the globe. Covering a route of ten thousand miles in Siberia, he gave fourteen concerts in thirty days. Engagements in Japan, China, the Philippines, British Borneo, the Malay State, Dutch East Indies, Burma, Ceylon and British India followed and brought him an offer of a professorship in the Imperial Academy of Music in Tokio. This he declined as he had already signed to teach at the Neues Konservatorium fur Musik in Berlin.

From 1922 until 1926 Podolsky resumed his concert activities in Europe. Upon the conclusion of his second tour of the Far East, during which he gave forty concerts in fifty-one days, Podolsky came to the United States, where he has appeared as soloist with the Chicago, Detroit and Los Angeles Symphony Orchestras, has given many recitals throughout the country. He has also held master classes from the Eastern border to the West coast.

Many of Mr. Podolsky's students occupy important positions in the pianistic world. While many have embraced the pedagogical field, filling posts at music schools, universities and in private studios, numerous others have become concert pianists who are reflecting credit upon their mentor.

Between concerts and conducting master classes, Podolsky finds time to add to his art treasures at his Chicago home on the shores of Lake Michigan. His interesting collection holds musical instruments, paintings, panoplies, *objets d'art*, tapestries and odd curios.

CONSERVATORIES and SCHOOLS

Juilliard Summer School

Sixteen new teachers will be added to the faculty of the Juilliard Summer School, New York, according to an announcement by George A. Wedge, director. The sixth season of the school commences on July 12 and continues for six weeks. The enrollment this season will be limited to 800.

Over seventy-two courses are to be offered, covering practically every branch of music and music education. Besides vocal and instrumental instruction in all branches, classes in harmony, counterpoint, composition, orchestration and music education are to be given.

The new members to be added to the faculty include Coenraad V. Bos, who conducts a course in the art of accompanying and gives individual coaching in vocal repertoire. In the piano department, Lois Maier and Frank Sheridan have been added to the regular faculty, and Vera Brodsky and Harold Triggs will conduct classes in two-piano ensemble.

Kathleen Parlow, violinist, is to give the course in analysis and interpretation of violin literature and violin instruction formerly given by Louis Persinger. The chorus and choral conducting classes will be under the direction of Peter Wilhousky.

The department of music education has added Irving Cheyette to conduct the junior band and have charge of methods of teaching public school music. Hazel Kinscella will conduct classes in methods for elementary piano instruction.

Thomas Tapper has been engaged to give courses in the history of music. The theory department has added Judson Ehrbar, Dorothy McLemore and Isabel Lehmer.

Blanche Witherspoon is to conduct a course in the production of operettas and pageants for amateur performances in schools and clubs. Mortimer Browning will complement this course with a class in music for the children's theatre.

There are no specified entrance requirements for admission to the Juilliard Summer School. Applicants are tested for grade classification in the subjects they wish to study during the registration period.

David Mannes Music School

Prof. Robert Scholz of the Mozarteum, Salzburg, who, with his brother, Heinz Scholz, performs annually at the Salzburg Festival Bach's The Art of the Fugue, on two pianos, gave an illustrated talk on the work for an invited audience at the David Mannes Music School on January 10.

The David Mannes Music School (Westchester branch), New Rochelle, N. Y., presented a faculty recital on January 24 at the school. James Sorber, singer, and Ralph Fortner, pianist, were the participating artists. Marie Powers accompanied Mr. Sorber. On January 23, a students' recital was scheduled. Ralph Wolfe is director of the Westchester branch of the David Mannes School.

Curtis Institute of Music

PHILADELPHIA.—The weekly broadcasts of Curtis Institute of Music continue over the Columbia network. On December 30, a vocal program was presented by Jane Shoaf and Ellwood Hawkins, with Sylvan Levin at the piano. Students in chamber music of Dr. Louis Bailly were heard on January 6, those appearing being Sol Kaplan and Sidney Finkelstein, pianists; Julius Schulman, Rafael Druian and Kurt Polnarioff, violins; David Schwartz, viola; Robert Zapf, cello; Julius Baker, flute. The Curtis Chamber Music Ensemble conducted by Dr. Bailly gave the first performance of Abel's symphony in D major (op. 7, No. 3) for oboe, bassoon and strings. January 13 brought a concert featuring Ralph Schaeffer, violinist, and William Horne, tenor, with Eugene Helmer and Elizabeth Westmoreland as accompanists.

New Theatre School

A Musical Theatre Studio, the scope of which includes production technic in all musical forms, is a feature of the program for the forthcoming term of the New Theatre School, New York. This department, under the direction of Julien Freedman, founder and former director of the Salzburg Orchestral Academy, Austria, is said to make a new departure in the social theatre field. The studio will train students in production technic of musical forms, including musical comedy, operetta, revue, and plays with music such as the Group Theatre production on Broadway of Johnny Johnson.

The Play Production Studios, which include actual production work during the spring term, provide a practical training in acting technic, body work, voice training and similar branches of the dramatic field. Basic courses for beginners, providing a thorough background of the theatre, are pre-requisites for study in either of the production studio groups.

Harry Elion, director, and Victor Cutler, managing director, announced the beginning of the spring term of day and evening classes, February 8, with registration for all courses now open. The term will continue through May 29.

The faculty of the New Theatre School, sponsored by the New Theatre League, includes Julien Freedman, Lasar Galpern, John W. Gassner, John O'Shaughnessy, Moi Solotaroff, George Sklar, Virgil Geddes and others.

Peabody Conservatory of Music

Daily examinations are now being held at the Peabody Conservatory of Music, in order to complete the enrollment of students before the beginning of the second semester, February 1. The examinations are conducted by Otto Ortmann, director of the conservatory, and by Virginia Blackhead, superintendent of the preparatory department. Activities scheduled at the institute during the rest of the year include continuation of the regular Friday Afternoon Recitals, concerts by the students' orchestra and the recitals in which advanced students in all departments participate.

Brailowsky Arrives

Alexander Brailowsky was a passenger on the SS. Champlain, docking in New York on January 21. In addition to an extensive cross-country tour the pianist is to be heard in Carnegie Hall, New York, on February 15.

JOSEPH BENTONELLI
TENOR — METROPOLITAN OPERA ASSOCIATION
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

GORODNITZKI
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street New York

MARGA WALDRON
AMERICAN DANCER
Mgt.: Milton Bendiner, Steinway Hall, N. Y. C.

JOSE ITURBI
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

FRANK BISHOP
PIANIST
1416 Steinway Hall, New York

SYDNEY RAYNER
Tenor—Metropolitan Opera Association
Management: Richard Copley, Steinway Hall, New York

NORMAN ROLAND
BARITONE
Address: 152 West 57th Street, New York City

FRANK KNEISEL
VIOLINIST
Management: HAENSEL & JONES
113 West 57th Street New York

JEAN TENNYSON
SOPRANO
NOW IN EUROPE

GIBNER KING
COACH-ACCOMPANIST
162 W. 54th St., New York COlumbus 5-7976

WEBSTER AITKEN
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

ELISABETH RETHBERG
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

WILLARD MAC GREGOR
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

SUSANNE FISHER
SOPRANO METROPOLITAN OPERA CO.
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

EZIO PINZA
BASS
NBC Artists Service
30 Rockefeller Plaza New York

GRETE STUECKGOLD
SOPRANO
Management Haensel & Jones
113 West 57th St. New York

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

WALTER MILLS
BARITONE
Mgt.: Annie Friedberg, 250 W. 57th Street, New York

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones,
113 West 57th Street, New York

STUDIO NOTES

MISCHA GOODMAN

Fifteen violinists, aged four to thirty years, collaborated in the pupils' recital presented by Mischa Goodman in Washington Irving High School, New York, on January 17. An audience of over 1,000 persons attended, in spite of the storm. As the program progressed, from juniors to seniors, enthusiasm increased, four-year-old Paul Krassner startling listeners with his amazing talent in the Offenbach barcarolle. Later his "big brother" George, aged seven, showed tonal volume plus technic in his double-stopping; DeBeriot's Air Varié in D proving his attainment. Lila Zeffert, Herman Goldberg, Julian Firestone and Edwin Marks showed as able young fiddlers in items by Wieniawski, Brahms, Beethoven and Bach. Lenore Shreider's expressive performance of Solveig's Lied displayed accurate harmonics and singing tone. Andrew Carroll's tone on the G-string and playing of the sixths in Old Refrain impressed listeners.

Composer Boris Levenson was introduced after Sidney Holtzman played the Levenson Russian Elegy, the muted effects and feeling shown being excellent. Willy Haussler received warm applause for his performance of the Mendelssohn-Achron Wings of Song, and James Withey's playing of Legende (Wieniawski) was highly expressive. A fine exposition of Vitali's chaconne by Martin Donegan showed technical ability, united with musical spirit, and Ruth Dembinsky won the audience completely in Sarasate's Gypsy Melodies; singing tone and plentiful technic characterize her playing. Willem Novinsky was excused because of illness; another Levenson work was on his list. Arnold Weiss attained perhaps the climax of the recital, in playing Wieniawski's concerto in D; in this there was every mark of the virtuoso, including singing *cantilena*, sovereign technic and a calculated building of effects; overwhelming applause followed. All the performers played from memory, and aiding the players in balance of tone and sympathetic understanding was Willy Schaeffer, an unusual accompanist. Every hearer remained until the close of the two-hour program, and felicitations to Mr. Goodman were sincere and numerous. F. W. R.

WILLIAM THORNER

Among the artist pupils of William Thorner, John Eliot, tenor, has been doing considerable radio work. He is a member of a quartet on the Rudy Vallee Hour with which he associated for six months. He has also sung for Palm Olive, Fireside Recitals, the General Motors Series, National Biscuit Company and as a member of the Peerless Quartet. He was a recent soloist on the Hammerstein Hour and is at present regular soloist at Christ Church, Park Avenue, New York.

Sydney Rayner, tenor, is in his first season with the Metropolitan Opera Company, having already sung leading roles in Carmen, Cavalleria Rusticana and Tales of Hoffmann.

Other members of the Metropolitan who frequent the William Thorner studios include the baritone Norman Cordon. Norman Roland, baritone, has been making operatic appearances in New York and Canada. Anne Roselle is singing abroad. Santo di Primo, dramatic tenor, has been signed by Haensel and Jones.

ETHEL GLENN HIER

A recent musicale at the New York studio of Ethel Glenn Hier had for guest of honor Mrs. Edward A. MacDowell, who played several MacDowell numbers for the children. The special features were quartets for two pianos and Tarantelle and Indian Lodge played by Barbara Goodman and Bruce Allen, and Robin from Miss Hier's Peterborough Suite (dedicated to Mrs. MacDowell), played by Caroline Storms. All these young pianists are pupils of Miss Hier. Another Hier student appearing was Walter Bach. The program also presented Mary Ann and Bunny Schmidt, pupils of Donald Agger.

ESTELLE LIEBLING

Jessica Dragonette began a new series of broadcasts on the Palm Olive Hour over station WABC on January 27, illness having postponed her opening, January 13. Grace Panvini, coloratura soprano, and Conrad Mayo, baritone, were the soloists on the Metropolitan Auditions of the Air program, over Station WEAF on January 17. Ivy Dale, mezzo-soprano, and Ann Seaton, soprano, of the 7 G's on the Good Gulf program, began a new series on the Ford Evening Hour on January 1 over Station WJZ. Charlotte Symons, soprano of the Metropolitan Opera, and Conrad Mayo, baritone, sang on the Nash Motor Company program November 28 and December 12, respectively, over Station WABC. Julie Travers, soprano, and Kathryn Knesebeck, contralto, are appearing in the new Shubert show Frederica. Lois Antinerelli, Adelaide Cash, Lucy Finkle and Susan Sage appeared at the Radio City Music Hall during the week of January 14. Joseph Macaulay, Myron Taylor and Edward Kane are in the new Max Reinhardt show, The Eternal Road, which opened on January 7 at the Manhattan Opera House, New York.

Garfield Swift, baritone, gave a Town Hall recital on January 20. Brooks Dunbar, tenor, was one of the soloists at the New York Mozart Society concert held at the Hotel Astor, New York, on January 9. Mr. Dunbar is to sing the leading tenor role in the opera Cosi Fan Tutte given by the Opera Bouffe Company, at the Nora Bayes Theatre, on January 31. The opera will be conducted by Paul Eisler. All these singers are artists from the Estelle Liebling studio.

ERNESTO BERÚMEN,

pianist, appeared in recent recital for the Plandome Women's Club of Manhasset, L. I., on January 6, playing compositions of Brahms, Debussy, Chevillard, Griffes, Rachmaninoff and Liapounoff. He repeated this program at the Educational Auditorium of the New York University a week later, and on January 17 played at the Music Center of Rockville Centre, N. Y. On January 19 Mr. Berúmen gave a recital at the La Forge-Berúmen Studios, New York. He presented his pupil, Constantine Callinicos, in a musicale at the studios on January 26.
(Townsend photo.)

MRS. JOHN LEONARD ECKEL

BUFFALO, N. Y.—The fifth program of the series, History and Appreciation of the violin, at the Town Club, January 11, was presented by Mrs. John Leonard Eckel before a brilliant audience, comprising the presidents of clubs, musicians, lecturers, authors, artists and music lovers.

Mrs. Eckel traced the development of accompaniments from their simpler forms in the seventh century to the more complicated ensemble background for the solo instrument of today, and gave an interesting analysis of the sonata in D minor (Brahms), and the concerto in D major (Beethoven).

The sonata was given admirable performance by Geraldine Kress, violinist, and Elizabeth Ackerman, pianist. Beautiful tone, fastidious phrasing, rhythmical unity and balance were in evidence. They were warmly applauded, and Miss Kress finally responded with her own arrangement of a lullaby (Brahms).

With every hearing of Geraldine Kress one is impressed with her interpretation and variety of tone-color, and her playing of the D major concerto (Beethoven) deepened this conviction. From the opening measures, enunciated with breadth of tone, she developed each theme with intensity, one climax following another. Execution of rapid

(Continued on page 27)

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Adler, Helene
Atiyeah, Wadeeha
Bagger, Henriette
Beaume, Jeanne Roel
Beltz, Donald
Bobwin, Charles
Bolz, Oscar
Brewer, Ted
Brown, Thomas A.
Clancy, Henry
Currie, Jean
Daniel, Buddy
De Zubeldia, Mme.
Di Napoli, Guido
Fay, Donald M.
Fink, John
Gardner, Leila Troland
Garagusi, Nicholas
Grimard, G.
Guha, Bhupesh
Haggard, Pauline
Heath, Jack
Hitchcock, M. Sharlow
Kanakes, Giorgio
Lakes, Helen
LaScase, de Jean
Lewis, Nana
Lucky, Ann
Luka, Milo
McCoole, Paul
Marion, Poalo
Marbini, Armand
Paris, Mario
Perrella, Harry
Rubstein, Ariel
Scott, Dr. Glendale
Shull, Mark
Sutton, Ezilda
Tauritz, Frank
Tell, Sylvia
Tello, Ofelia
Vantine, Emmaletta
Viola, Renzo
Williams, Stacey
Wollner, Mark
Zakharoff, Borris
Zaliah, David

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street, New York.

SANTO DI PRIMO
TENOR
Management Haensel & Jones
113 West 57th St. New York

JOHN BARBIROLLI
CONDUCTOR
of the
NEW YORK PHILHARMONIC—SYMPHONY ORCHESTRA

CLYDE KEUTZER
AMERICAN TENOR
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

BRUNA CASTAGNA
Leading Contralto, Metropolitan Opera Association
Management: Haensel & Jones, Steinway Hall, New York

MARIO CHAMLEE
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza, New York

ELEANOR BERGER
CONTRALTO
G. H. DALRYMPLE, Personal Representative
239 West 42nd St., New York City

EMANUEL FEUERMANN
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

GERTRUD WETTERGREN
CONTRALTO
NBC Artists Service
30 Rockefeller Plaza New York

EUGENIA BUXTON
AMERICAN PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HELEN OLHEIM
MEZZO SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

GERTRUDE LUTZI
LYRIC COLORATURA SOPRANO
Concert Management WILLIAM J. HEILL, JR.
621 West Delevan Ave. Buffalo, N. Y.

BEVERIDGE WEBSTER
PIANIST
NBC Artists Service
30 Rockefeller Plaza New York

Richard Hageman
CONDUCTOR-COACH
AVAILABLE FOR NEW YORK RECITALS
53 West 57th St., N. Y. Tel. ELdorado 5-0317

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

GEORGE PERKINS RAYMOND
AMERICAN TENOR
Mgt.: Annie Friedberg, 250 W. 57th St., New York

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

JOHN McCORMACK
Management: NBC Artists Service, RCA Bldg., N. Y.
Personal Representative: James McCormack, 41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau, 113 West 57th Street, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition
440 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza, New York

PERCY GRAINGER
PIANIST
9 Cromwell Place
Manager: Antonia Mereo
White Plains, N. Y.

National Symphony Orchestra
HANS KINDLER, Conductor
Washington, D. C.

HART HOUSE STRING QUARTET
Haensel & Jones, New York

RAYA GARBOUSOVA
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

POVLA FRIJSH
SOPRANO
Management: BERNARD R. LABERGE, Inc.,
2 West 46th St., New York

D. C. DOUNIS
Master Lessons for Artists, Teachers and Advanced Violinists
Secretary, 123 West 57th Street New York

ARTHUR ALEXANDER
VOICE
By appointment only—400 East 57th St., New York, N. Y. Phone PLaza 3-8472

LEON CARSON
TENOR—TEACHER OF SINGING
30 Cottage Pl., Nutley, N. J. Tel.: Nutley 2-2480
160 W. 73rd St., N. Y. Tel.: TRaf. 7-0700

WILLIAM THORNER
TEACHER OF SINGING
152 West 57th St., N. Y. C. Tel. COL. 5-0706

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studios: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERUMEN STUDIOS
14 West 68th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

GREGORY ASHMAN
ASSOCIATE CONDUCTOR
OPERA DEPT. JUILLIARD SCHOOL
PIANIST — TEACHER — ACCOMPANIST
374 Central Park West AC. 4-5732

WINIFRED
CHRISTIE
Pianist
Exclusive Direction: Dorothy Pillsbury Stetson
30 Rockefeller Plaza, New York

EUROPEAN

Jean GALAMIAN
VIOLIN SCHOOL
V. Blumberg, Assistant
Write for Appointments:
11, rue Francois-Millet, Paris XVI, France

PARIS SAXOPHONE QUARTET
Only Organization of the Kind Giving Concerts of Classical, Romantic, and Modern Music
TOURING EUROPE—January-May 1937
Mgt.: Alfred Lyon, 40, rue du Colisée, Paris, France

BURDINO
TENOR
Europe 1936—United States, January, 1937
Address: 31, rue Mirabeau, Paris, France

LOEWENGUTH QUARTET OF PARIS
A. Loewenguth—Maurice Fuori—Jack George—Pierre Basseux
3, rue Andrieux, Paris Phone: Laborde 21.98
American Mgt.: Bernard Laberge, 2 West 46th St., N. Y.
American Tour Commencing February, 1937

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe Concerts—Recitals—Radio
"Beautiful tone, superior technic, and soulful interpretation. I recommend him as a teacher of violin playing."—Sevcik.

IVAN PHILLIPOWSKY
PIANIST
41 Glebe Place, Chelsea, London, England

Lambros Demetrios CALLIMAHOS
FLUTIST
Management: Wilhelm Stein, Konzerthaus, Vienna / Metropolitan Musical Bureau, N. Y.

EISENBERG
VIOLONCELLIST
Europe 1935-1936
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

HELEN TANNENBAUM
VIOLINIST—Now Appearing in Europe
15, Bd. Jourdan, Paris, France

ORLANDO BARERA
Italian Violinist
IN AMERICA 1936-1936
American Mgt: Charles L. Wagner, 511 5th Ave., N. Y.
European Mgt: Alfred Lyon, 40 rue du Colisée, Paris

MICHEL GIBSON
VIOLINIST
In Europe 1935-1936
Address: 6, Square Leon Guillot, Paris, XV, France

AUBREY PANKEY
BARITONE — Mgt.: Organisation Artistique Internationale, 45, rue La Boetie, Paris, France

ALFRED LYON
INTERNATIONAL CONCERT IMPRESARIO AND MANAGER
40, rue du Colisee, Paris, France
Phone: Balzac 46.03

MARIO FACCHINETTI
COMPOSER — CONDUCTOR — VOICE
Care of Mlle. Sutter,
76, rue du Cherche-Midi, Paris

MAX ROSTAL
AUSTRIAN VIOLINIST
formerly Professor of the Staatliche Hochschule für Musik-Berlin now residing in London.
All inquiries concerning engagements or lessons c/o Musical Courier, 25 Haymarket, London S. W. I.

DR. OSCAR DANIEL
VOICE
OCTOBER to MAY:
Hotel Chateau Frontenac, 54 rue Pierre-Charron, Paris
JUNE to SEPTEMBER:
Villa Caterina, Lugano-Suvigliana, Switzerland

LEON GOOSSENS
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Flagstad, Gerhardt, Elisabeth Schumann, Lotte Lehmann, Bathberg, Chaliapin, Richard Crooks, Melchior, John Charles Thomas, Schorr, Casals, Piatigorsky, Feuermann, Garbousova, Morini. 93 Cornwall Gardens, London, S. W. 7.

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
has composed FAUNESQUES
(three pieces for piano)
Price $1.10
For sale: Elkan-Vogel Co., Inc.
1716 Sansom St., Phila., Pa.

Season in London

(*Continued from Page 5*)

as Herod—were all imported from the Continent for the occasion (which was adequate reason, I suppose, for raising the prices to "festival" levels). The two women were new to London; they were all right except for the fact that Strauss asks for the impossible—the voice of a Flagstad combined with the histrionic ability of a Mary Garden and the body of Jean Harlow. As for the production, Covent Garden did the best according to its lights: it had a three-foot moon in the middle distance; Jokanaan was raised and lowered into the cistern by a trap door; and the seven veils were the usual remnants from the chiffon counter at the January sales.

In order to steel the audience's nerves for what was to come, I suppose, they put on Gianni Schicchi as a curtain raiser. Or maybe it was to show how differently the two Fascist nations looked at life (at any rate before they went Fascist). Anyhow, it is a delightful morsel, and it "came over", even though only two out of a cast of twelve were Italian. And so was, of course, the conductor—Francesco Salvi, a newcomer here.

GERMAN LIEDER

The hall managers are wearing hang-dog faces, and musing wistfully about the good old days of the "Depression", when we had three or more recitals a day. Wigmore Hall was dark for a week or so after the holidays, until Elena Gerhardt rose from a sick-bed to break the ice. Veteran that she is, she showed once again what real, solid artistry can do. In her Schubert group she was still laboring against a cold; in the Brahms group she came into her own, and in an unhackneyed set of Hugo Wolf she triumphed completely over circumstance. What power and conviction, what implied drama there is in a complete expression of masterpieces such as these. And what beauty of voice, what a caressing *mezza voce*. Nothing in all of Salome moved us so much as one verse of Wolf's Rath einer Alten.

Another German Lieder singer, Alice Schäffer, followed Mme. Gerhardt with an unusual program of Goethe settings by various contemporaries, which served to throw into relief the greatness of the one composer whom Goethe did not recognize at all—Franz Schubert. Mme. Schäffer is an intelligent artist, but her vocal resonances are rather slight. A Russian singer, Assia Milowa, had more to give, but gave it with a tremolo. Nevertheless her presentations of all-Russian songs from the Red Sarafan to Prokofieff were interesting and sometimes enjoyable.

The pianists have begun to dribble back now. Thus far we have heard only Stanislas Niedzielski, an engaging Pole (Mozart to Chopin) and Clifford Curzon, English, who specialized in Schubert and Schumann. The Schubert D major sonata (op. 53) was his most laudable effort.

Radio Highlights

Dialed by M. L. S.

The General Motors Hour on Sunday scored a scoop. To change the metaphor, the lion hunters for this program bagged a sensational catch—they tracked Yehudi Menuhin to his California lair and, dangling before his eyes a joint appearance with Georges Enesco, lured the mighty young violinist out of his two year seclusion. When they had him safely confined in Carnegie Hall, they led him out with the General Motors Symphony Orchestra, Mr. Enesco and Erno Rapee, and set him before the WEAF microphone. Mr. Rapee presided as regular conductor, Enesco was guest director and co-violinist with Menuhin in the Bach double concerto for two violins in D minor.

While less ballyhoo attended the Ford Hour's Columbia chain offering of the same night, Henry and his cohorts did not do badly, either. Their lordly tonal guest was Josef Hofmann, whose dominion over the keyboard was never more complete. The orchestra was under Victor Kolar.

The Classics of the Keyboard (WOR), featuring Alfred Wallenstein's orchestra, Ernst Victor Wolff, and Leonard Liebling, commentator, was cut short, owing to events in the flood areas. There was time only for a movement of the Mozart G major piano concerto, played by Mr. Wolff with the orchestra. Although Mr. Wolff's improvisation was suspended on this occasion, he is to extemporize tomorrow (January 31) on a theme suggested by Joseph Szigeti.

Musical plenty ruled on the RCA-Magic Key interlude of Sunday afternoon, the lyric realm being represented by Lucille Manners, soprano; Lauritz Melchior, tenor of the Metropolitan Opera; and Andres Segovia, concert guitarist. Frank Black headed the orchestra.

Erno Rapee has concluded his presentation of Die Walküre on the Radio City Music Hall feature (NBC-blue network). The last act, heard on January 24, featured Viola Philo (Sieglinde), Francis Row (Wotan), Jeanne Palmer (Brünnhilde) and eight tuneful Valkyries. These broadcasts have been of high artistic worth. The last was no exception, although Mr. Row's voice is too youthful and lyric in quality to conjure up the image of a stately, bearded Wotan. Personally, we never liked this act much, as far as plot developments go. If Wotan felt such affection for his disobedient daughter, enough so that he infers of her punishment, "This hurts me more than it does you," why didn't he just call the whole thing off and forget it? Unless, of course, he was like the British, terribly worried about damage to his prestige.

One of the aerial luminaries of Saturday night was Carlos Salzedo (Columbia network), heard in a program of his own works for harp and piano. A composer who has mastered the art of tonal enchantment, Mr. Salzedo is a performer no less potent. Variety and interest marked his half-hour recital.

Robert Elmore Recipient of Many Honors

Robert Elmore, organist, who gave a New York recital in Carnegie Hall on December 2, has received honors and degrees here and abroad. In 1933 he received the degree of Licentiate of the Royal Academy of Music of London, in three separate subjects, organ, concert piano and pianoforte accompaniment. The same year he also received the degree of Associate of the Royal College of Organists of London. For 1934-5-6 he was the recipient of the Nitzsche First Prize from the University of Pennsylvania as the student who had done most for music in the school life during the year. He was awarded in 1936 the newly created Thornton Oakley Medal for Achievement in Creative Art, for excellence in musical composition. Mr. Elmore has been organist and director of music of the Arch Street Methodist Church of Philadelphia since 1933.

ROBERT ELMORE

This young artist was born in 1913 at Ramaputnam, India, where his parents were missionaries. He was a year old when they brought him to America. His music education began at the age of six in Lincoln, Neb., and he was nine when he took up the study of organ. It is stated that at ten he won the highest standing of all public school pupils of the country in examinations given by Jacob Kwalwasser of the University of Iowa.

Harry Cahill Returns from Europe

Harry Cahill, manager of Tito Schipa and other artists, has returned to New York from several months spent in Europe. While in Milan Mr. Cahill heard Mr. Schipa in three performances of Mignon at La Scala.

EUROPEAN

For Your Paris Concerts, Lectures, etc.,
SALLES PLEYEL, CHOPIN, DEBUSSY
Studios for Musicians, Dancers and Physical Culturists
Nelle Sts., N.O.V.E., 252 Fbg. St. Honore, Paris 8e

ALICE LUMBROSO
ITALIAN SOPRANO
featuring an exclusive repertoire of folk-songs of Europe, Asia Minor, Egypt, Canada, etc., in their original tongues.
Information: Albert Bierel,
11, rue Labie, Paris XVII, France

BUREAU DE CONCERTS MARCEL DE VALMALETE
45, rue La Boetie (Gaveau Building) Paris
Phone: Elysée 79.46
Founder-Director: M. DE VALMALETE
General Secretary: JEAN YSAYE
European Managers for
Ania Dorfmann—Mischa Elman—Kreisler—Maréchal — Mitropoulos — Yves Nat —Rachmaninoff—Rogatchewsky—Rubinstein—Thibaud—etc.
Artistic Directors of Casinos of Cannes and Biarritz
European Concerts and Tours Managed
Write for information

SARAH GOLDSTEIN
CONTRALTO
Management: Arnold Mechel, 252 Fbg. St. Honore, Paris
Cables: Mechelar, Paris

MARY RAMSAY
SCOTTISH PIANIST
46 Fordwych Road, N. W. 2, London, England

RAYMOND THIBERGE
PEDAGOGICAL INSTITUTE
All faults and errors of manual and mental technic corrected. Upon request, diagnosis can be had by correspondence. 5 ter, rue du Dome, Paris. Ph: Passy 56.58

MAREX LIVEN
BASS-BARITONE
of the Opéra-Comique
Care Musical Courier, 8, Square Leon Guillot, Paris

EDITH WEISS-MANN
PIANIST—HARPSICHORDIST
Available for Concerts and Teaching
(Plays the famous Steingräber Harpsichord)
Alte Rabenstrasse 34 Hamburg, Germany

KILENYI
PIANIST
Mgt.: HAROLD HOLT, London—DANDELOT, Paris

PIANOS BECHSTEIN
SALE — PURCHASE — RENT — STUDIOS
4, rue Raynouard, Paris Ph: Auteuil 64.29

SYLENKA
SPANISH DANCES
EUROPE 1936-1937
PUPILS ACCEPTED
35 rue de Dantzig, Paris XV, France

LOUTA NOUNEBERG
PIANO SCHOOL
Teaching verified by the analysis of films reproducing the playing of great virtuosos, enregistered exclusively for Madame Nouneberg. Classes and Private Lessons for Beginners, Teachers, and Artists.
Maximum of Progress in Minimum of Time
Address inquiries to: 6, Square Perronet, Paris-Neuilly-sur-Seine (France) Phone: Maillot 52.38

Musicians and Connoisseurs
Take Advantage of the Present Favorable Exchange
Buy Your Violins and Cellos of
MARC LABERTE
(Master Violin Maker)
MIRECOURT (VOSGES) FRANCE
Catalogue on Request
LABERTE Instruments Are The BEST

BUY FROM YOUR LOCAL DEALER

IRVING SCHWERKE
6, Square Leon Guillet (rue de Dantzig)
Paris XV. Phone: Vaugirard 40-84

Eleanor SPENCER
PIANIST
CONCERT DIRECTION
GEORG KUGEL,
Musikvereinsgebäude,
Vienna

Studio Notes

(Continued from Page 25)

passages was defined with exceptional clarity, the trills were scintillating and double-stops accurate. In particular *rondo* was played with infectious gaiety. In response to applause she played the Air on the G String (Bach).

The group, romance in G (Beethoven); rondino (Beethoven - Kreisler); waltz (Brahms - Hochstein) were charmingly played. For encore she offered a minuet (Mozart-Burmeister). Poem (Fibich) and Forsaken (Winternitz) both made a deep impression on her audience, and Midnight Bells (Heuberger-Kreisler) and Slavonic Fantaisie (Dvorak-Kreisler) were accorded characteristic interpretations, rewarded by many recalls and demands for encores.

BARBARA BLATHERWICK

Julia Stavisky, Russian soprano, pupil of Barbara Blatherwick, sang two solos in Russian with the choir at the Christmas service of St. Michael's Church, Old Forge, Pa. the same service was repeated on January 8.

CESARE STURANI

Among the artists associated with Cesare Sturani, Helen Gleason is starring in the new Shubert production, Frederica, which has had a run in Boston and Philadelphia, and opens in New York on February 3.

Lanny Ross is scheduled for his second New York recital of this season at Carnegie Hall early in February. He is appearing weekly on Show Boat, with which he has been associated for some time. Amelia Sanandres, soprano, is soloist on several Italian broadcasting stations in New York. Querita Eybel, soprano from the Pacific Coast, is coaching with Maestro Sturani and so is Anecita Shea, as well as a number of other artists now appearing in concert and opera.

CLAUDE GONVIERRE

The regular monthly class in criticism, style and interpretation was held in the New York studios of Claude Gonvierre on January 18. These classes are growing in popularity, and every available seat in the spacious studios was occupied.

Mary O'Connor began the program with two Cyril Scott compositions, Lento and Danse Negre. She again displayed talent and individuality of interpretation, with the solid foundation of a fluent technic and fine tone.

Harry Rudich played with brilliance, exhibiting a facile technic in a Chopin prelude and the Ravel Jeux d'Eau. Both Miss O'Connor and Mr. Rudich have every qualification for a professional career.

Esther Lundell, Mr. Gonvierre's artist-pupil, who has a transcontinental tour to her credit, closed the program. She played in a virtuoso manner the Debussy Minstrels and his Jardin sous la Pluie. Her dynamic interpretations were possible because of her brilliant technic and grateful quality of tone. Her playing was of high calibre. B. A.

Copland, Shepherd and Fickenscher Works Given by N. A. A. C. C.

The third concert of new works by composer-members was given by the National Association for American Composers and Conductors at Steinway Hall on January 19. Those participating were Aaron Copland and Percy Grainger, pianists; Lola Monti-Gorsey, soprano, and the Phil-Sym String Quartet.

Mr. Copland was to have been represented by his trio for piano, violin and cello, but because of the illness of the violinist, he instead played several of his original and interesting piano works, including a Passacaglia and two pieces in modern idiom designed for children. They were warmly received.

Much interest centered in Shepherd's Triptych for voice and string quartet, which had been postponed from the previous concert. There was a taxing vocal line in the three nostalgic panels of this poetic work. The atmospheric qualities which Mr. Shepherd has commanded so convincingly in his symphonic writing were here allied to an experimental idiom which offered pronounced problems for the vocalist. Particularly interesting were the instrumental portions of the score, which had definite color and suggestive evocation of mood.

Mr. Grainger was an exuberant piano performer with the string quartet in Fickenscher's seventh quintet, and had a warm reception from the audience. His dynamic style of performance raised into high relief the keyboard contribution in this interesting work, which shows proficiency in writing for the chamber music medium. Interesting percussive treatment of the strings was a feature of this work. The Southern composer shared the applause with the performers. The work of the quartet was particularly good. The audience was large and extremely warm in its appreciation. R. K.

MARIE PLANT,

guest artist last season of the series of concerts sponsored on WNYC for blind artists, was chosen to open the series this year, and was requested to repeat her last season's program. Another recent appearance for the young singer was for the Louisiana Club of New York at their second reunion of the season at the Waldorf-Astoria. Miss Plant is a pupil of Alice Garrigue Mott of New York.

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 West 57th Street, New York City CO. 5-9131

BETTY PARET
HARPIST
Studio: 264 Lexington Ave., New York. LE. 2-9544
Mgt.: Harriet Steel Pickernell, 119 W. 57th St., N. Y.

Eugene Conley
TENOR
Mgt.: Esther Snow Carter, 586 Newbury St., Boston, Mass.

MAX HELFMAN
Contrapuntal Technic—Based on Actual Practice of the Masters. Sight Singing—Supplemented by Systematic Study of Lieder Literature.
160 West 73rd Street, New York TRafalgar 7-6700

CAROLYN GRAY
COACH—ACCOMPANIST
PROGRAM BUILDER—PIANIST
The Beaux Arts, 307 E. 44th St., N.Y.C. MU. 4-4800

MISCHA MELLER
PIANIST
Studio: 8 West 52nd St., N. Y. C.
Concert Management:
Richard Copley, Steinway Hall, N. Y.

MARK LEVANT
Formerly Concertmaster Metropolitan Opera
NOW CONCERTMASTER RADIO CITY MUSIC HALL

Cantor JACOB SCHWARTZ
INSTRUCTOR OF HAZANUTH
Students prepared for the Cantorate
Studio: 585 West End Ave., N. Y. City SChuyler 4-2394

A. Y. CORNELL
VOICE
Carnegie Hall, New York Phone Circle 7-7958

MISCHA GOODMAN
VIOLIN STUDIO
For Advanced Artists
Studio 34, Appointments by Mail
Metropolitan Opera House Bldg., 1425 Broadway

YOSIE FUJIWARA
TENOR
Care of Alberto Sciarretti
148 West 57th Street, New York City

MILDRED BROWNE
COACH — ACCOMPANIST
443 West 22nd St., N. Y. CH. 3-8053

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Alma K. Wright, National President
371 Hollywood Ave., Douglaston, L. I., N. Y.

PAUL ULANOWSKY
COACH—ACCOMPANIST—INSTRUMENT and VOICE
1418 Steinway Hall, N. Y. C. Circle 6-2100

MRS. DANIEL SULLIVAN
Teacher of ALICE NIELSEN and GEORGES BAKLANOFF
Write for Booklet—"SINGING"
132 W. 74th St., New York TRafalgar 7-1291

DELPHIC STUDIOS RECITAL HALL
for Artist and Student Recitals
Reasonable rates
724 Fifth Ave., N. Y. C. COlumbus 5-9340

VERA BARSTOW
CONCERT VIOLINIST CHAMBER MUSIC
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd., Los Angeles, Calif.
Phone West Los Angeles 32237

CLARENCE LOOMIS
AMERICAN COMPOSER
TEACHER of THEORY and PIANO
27 Arcadia Terrace, Santa Monica, Calif.
(Suburb of Los Angeles)

MARY REARDON
SOPRANO
RADIO — CONCERT — ORATORIO
702 Crenshaw Blvd., Los Angeles, Cal. Tel. OR. 8874

LILLIAN BOWLES
CONCERT ARTIST and TEACHER
COSTUME RECITALS
400 N. Serrano Ave., Hollywood, Calif. MO. 18998

TUDOR SINGERS
CONCERTS IN COSTUME (Five Artists)
Coached by JOHN SMALLMAN
Daisy Sinclair, Mgr., 500 S. Virgil St.,
Los Angeles, Calif. Phone FE. 9344

VIRGINIA WRIGHT-SMITH
CONCERT PIANIST
RADIO—RECITALS
1792 Maple, Pasadena, Calif. Phone Colorado 3231

IDA GUNNELL
LYRIC COLORATURA
RADIO — CONCERT — TEACHING
12247 Hesby St., North Hollywood, Calif.
Phone No. Hollywood 4825

HAROLD HURLBUT — EXPONENT OF DE RESZKE
NADINE CONNER, soprano, may be heard on Nelson Eddy broadcast
2150 Beachwood Drive, Hollywood, Calif. Phone GL. 1066

FRANCES MARION RALSTON
AMERICAN COMPOSER-PIANIST
TEACHER OF THEORY and PIANO
529 S. Harvard Blvd., Los Angeles, Calif.

ALTA TURK
CONCERT SOPRANO—TEACHER
605 S. Norton, Los Angeles, Calif.
Phone EX. 4572

EUNICE WENNERMARK
CONCERT VIOLINIST
RADIO — RECITAL — TEACHING
1620 W. 47th St., Los Angeles, Cal. Tel. VE. 8380

VERNON LEFTWICH
AMERICAN COMPOSER and CONDUCTOR
Arranging — Orchestrations — Theory Teacher
846 S. Broadway, Los Angeles, Cal. Tel. Tucker 6476

VICTOR PRANSKI
VOICE SPECIALIST
6683 Sunset Blvd., Hollywood, Calif. Phone GR. 6725

MILDRED SANGER HOUSE
COMPOSER—CONDUCTOR
971 S. Westmoreland Avenue
Los Angeles, Calif. Phone FR. 1915

CLEMENCE GIFFORD
CONTRALTO
340 S. Norton Los Angeles Calif.
Phone York 2876

DAISY SINCLAIR
ACCOMPANIST — COACHING
500 S. Virgil St., Los Angeles, Cal. Phone FE. 9441

GRACE BUSH
COMPOSER-POET, LECTURE RECITALS
123 N. Oxford, Los Angeles, Calif. Tel. GL. 3293

MISCHA LHEVINNE
PIANIST
Studio: 1937 Vista del Mar, Hollywood
Robert L. Hollingshead, Manager
Roosevelt Hotel, Hollywood, Calif.

HOMER GRUNN
TEACHER OF PIANO AND COMPOSER
911 Westchester Place, Los Angeles, Calif.
Phone RO-1207

NELL COOPER
CONTRALTO
RADIO — CONCERTS — RECITALS
5108 Harold Way, Hollywood, Calif.
Phone GL. 0502

MARY CARR MOORE MUS. DOC.
AMERICAN COMPOSER
967 Gramercy Dr., Los Angeles, Calif.
Phone: RE 5901

ELINOR REMICK WARREN
COMPOSER—PIANIST
410 S. Arden Blvd. Los Angeles, Calif.

ROXANA BYERS
PIANIST
ADVANCED COACH FOR RECITALS
219½ S. Ardmore, Los Angeles, Calif. Phone FE. 4524

ALETTA DE HOYOS
LYRIC SOPRANO
OPERA—CONCERT
RADIO—TEACHING
1514 Banborn Ave., Los Angeles, Calif. Phone MO. 18767

WM. BACHENHEIMER
CONDUCTOR
GRAND & LIGHT OPERA
VOICE — COACHING
Musical Director of MARIA JERITZA
1945 Franklin Circle, Hollywood, Calif. Phone HI. 1488

ARTHUR ROSENSTEIN
ACCOMPANIST and COACH
Metro-Goldwyn-Mayer Studios
Culver City, Calif.
Phone: Hillside 3758

BEATRIX MAYO
MEZZO — CONTRALTO
OPERA — CONCERT
RADIO — ORATORIO
5216½ Lexington Ave., Hollywood, Calif. Phone NO. 7637

CLAUDIA BRADBURY
COLORATURA SOPRANO
CONCERT—RADIO—RECITAL
Care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

LILLIAN BACKSTRAND WILSON
VOCAL SPECIALIST
Private Lessons and Teaching Methods
SCHOOL OF MUSIC, THE UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles
Phones PA. 2682 and RI. 4111

ADELAIDE ANDERSON
CONCERT PIANIST
ACCOMPANIST
Formerly Faculty Member Chicago Musical College. Hotel Boise, Boise, Idaho and Adelaide Anderson School of Music, Pocatello, Idaho.

GIACOMO BOURG
Internationally famous Vocal Maestro of Celebrated Artists and teachers.

AMY ELLERMAN
Eminent Contralto, after being acclaimed by New York Critics as one of the Greatest Contraltos of the Day, writes Mr. Bourg, Who Has Been Her Teacher and Coach for the Past Eight Years:
"I am sincerely grateful for his great help and inspiration." — Signed — Amy Ellerman.
Sherman Square Studios, 160 W. 73d St., New York TRaf. 7-6700

JOHN WARREN ERB
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 43 Fifth Avenue, New York City

CREATORE AND HIS BAND
Now Booking Coast-to-Coast Tour
Summer 1937 Season 1937-38
75 West 92nd Street New York City

ADA BELLE FILES
CONTRALTO
Costume Recitals
443 Wrightwood Avenue, Chicago, Ill.

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
ARTIST—TEACHER
Mgt: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

DONNA PARKER PRODUCTIONS
1430 Kimball Bldg., Chicago Webster 8873

SELMA KRAMER
PIANIST
Studio: 257 West 86th St., New York
SUsquehanna 7-0625 or HEdicott 2-5180

Vocal Clinic 817 Steinway Hall
Something new and different! Write me!
Marguerite Potter
Contralto—Director N. Y. Madrigal Society

JANE CAMERON
CONTRALTO
1416 Steinway Hall, New York, N. Y.

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

NANA GENOVESE
TEACHER OF VOICE
86 Highwood Avenue, Tenafly, N. J.

VIOLET MARTENS
VOCAL COACH
621 Fine Arts Building, Chicago, Ill.

DIMITRI ONOFREI
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

ARDIS ALLING
ORIENTAL DRAMALOGUES IN COSTUME
15 CENTRAL PARK WEST • NEW YORK CITY

FRANCES
BLAISDELL
FLUTIST
Studio: 457 W. 57th St., N. Y. C. COlumbus 5-8450

Rosia Bentein
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

EDYTHE J. **MAGEE**
VOICE—COACH
Metropolitan Opera House Studios, New York City

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
Concert Management George Leyden Colledge
30 Rockefeller Plaza New York, N. Y.

ESTABLISHED 1857
PEABODY CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed.

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Mgt.: Bernard R. Laberge, Inc., 2 W. 46th St., New York

ALICE NICHOLS
ACCOMPANIST and COACH
57 West 75th St., New York Tel. TR. 7-1314

MARJORIE ALLISON *Pianist* *Cellist* **MacKOWN**
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

FLORENCE KASS
MEZZO-SOPRANO
CONCERT - RECITAL
826 Orchestra Building, Chicago, Ill.

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
138 West 58th St., New York Circle 7-3958

WILLEM VAN DEN BURG
Assistant Conductor San Francisco Symphony
Former solo cellist Philadelphia Orchestra
2318 Leavenworth Street San Francisco, Calif.

THELMA SPEAR
(Mrs. Ludwig Lewisohn)
SOPRANO
Mgt.: Betty Tillotson, 113 W. 57th St., New York

LOUISE **JENKINS**
SOPRANO—COSTUME RECITALS
Teacher Male and Female Voices
370 Riverside Drive, N. Y. ACad. 2-5223

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write: 151 West 40th St., Suite 1601, New York

DOROTHY ORTON
SOPRANO
Management: National Music League, Inc.
113 West 57th St., New York City

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

CATHERINE **HAWKS**
MEZZO-SOPRANO
1416 Steinway Hall, 113 W. 57th St., New York

ROSE KUNST
SOPRANO
1416 Steinway Hall, New York
Or 329 Hawthorne Terrace, Mt. Vernon, N. Y.

HELEN FREUND
SOPRANO
CHICAGO CIVIC OPERA COMPANY
825 Orchestra Building, Chicago, Ill.

ELSA FIEDLER
ACCOMPANIST-COACH
309 W. 57th St., N. Y. C. COlumbus 5-7760

CHARLES SORCE
New NBC Tenor
Heard Tuesdays, 4:30 P.M. over WJZ
Available for Personal Appearances

THE **BYE** ENSEMBLE
A Family of Artists
BETTY TILLOTSON
CONCERT DIRECTION
Steinway Bldg., New York

HANS HESS
CELLIST
Fine Arts Building, Chicago, Ill.

Olga **CRISTO-LOVEANU**
ROUMANIAN SOPRANO
1416 Steinway Hall, New York City

ANN **TURNER**
Lyric Soprano
CONCERTS—RECITALS
1412 Steinway Hall, N.Y.C. Tel. WI. 2-3976 (Mornings)

CECILE HELLER MILLER
SOPRANO
Lieder Singer — Voice Teacher
250 West 94th St., N. Y. C. RI 9-3919

GEORGE **HOYEN**
AMERICAN CONDUCTOR
1416 Steinway Hall New York City

W. M. **SPADA**
CONDUCTOR—COACH—ACCOMPANIST
18 West 52nd St., New York PL. 3-9148

HUGH McAMIS
CONCERT ORGANIST
160 West 73rd St.
New York

ALICE MOCK
SOPRANO—Concert—Opera—Radio
Pupils Accepted 444 E. 66th St., New York
Concert Mgt. Betty Tillotson, 113 W. 57th St., N. Y.

EVA LYNNH **BOOTH**
CONCERT PIANIST
807 W. 113th St., New York MOnument 2-2134

MIGUEL **SANDOVAL**
COACH and ACCOMPANIST
414 Riverside Drive, New York MO. 2-5783

DANIEL WOLF
PIANIST AND COMPOSER
138 West 58th St., New York Circle 7-1394

LYUBA **SENDEROWNA**
DRAMATIC CONTRALTO
1416 Steinway Hall, 113 W. 57th St., N. Y.

DANIEL SAIDENBERG
CELLIST
CONDUCTOR
Chicago Musical College,
Chicago, Ill.

HAROLD HENRY
PIANIST
857 W. 86th St., New York
Tel. SUsquehanna 7-6625

ENZO (Violin) CAESAR (Cello) CARL (Piano) **PASCARELLA TRIO**
CONCERT—RECITAL—INSTRUCTION
Address care Musical Courier,
Steinway Bldg., 113 W. 57th St.,
New York, N. Y.

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music. Catalog sent on request.
120 Claremont Avenue New York City

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

IDA ELKAN
INSTITUTE OF PIANO PLAYING
903 Carnegie Hall, N. Y. C. CIrcle 6-2746

EMMA OLSSON
Member faculty IDA ELKAN INSTITUTE
OF PIANO PLAYING

MARIAN RUDLEY
Member faculty IDA ELKAN INSTITUTE
OF PIANO PLAYING

JOHN VIRGILIO
Member faculty IDA ELKAN INSTITUTE
OF PIANO PLAYING

CLAUDE GONVIERRE
PIANIST—COACH
Director Piano Dept., Ash Institute of Music, Brooklyn.
Director Master School of Music, Cliff Haven, N. Y.
Studio: 1225 Park Ave., N. Y. SAcramento 2-5714

ELSA HOTTINGER
CONTRALTO
OPERA — RADIO — CONCERT

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York TRafalgar 7-6451

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

ELAINE DE SELLEM
Mezzo Soprano
TEACHER OF VOICE, AMERICAN CONSERVATORY
Chicago, Ill.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
Teacher of Margaret Speaks and Other Distinguished Artists
STUDIO: 816 W. 84th St., N. Y. City TR 7-9192

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York Riverside 9-4899

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y

ANNA GROFF-BRYANT
Teacher of the Art of Voice Development and the Art of Singing
528 Fine Arts Bldg., Chicago Webster 2710

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to Grand Opera and Concert Repertoire
1220 Kimball Bldg., Chicago Phone Webster 7233

BIANCA **SAROYA**
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1098

LEONARD **STOCKER**
BARITONE
Betty Tillotson
Concert Direction
Steinway Bldg.
N. Y. C.

ANN BOOL
LYRIC SOPRANO
Personal Representative: G. H. Dalrymple,
220 West 42nd St., New York

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts,
310 South Michigan Ave., Chicago, Ill.

STAGEFRIGHT
ITS CAUSE AND CURE
GOODHUE STUDIOS
Book, $1.10 Postpaid
Box 15, CAMBRIDGE, MASS.

SYLVAIN NOACK
CONCERT VIOLINIST
Formerly Concert-Master Los Angeles Philharmonic Orchestra
Now Available for Recitals
Robert L. Hollinshead, Mgr.,
Roosevelt Hotel, Hollywood, Calif.

HOWARD HALBERT
CONCERT VIOLINIST
RECITALS — TEACHING
Member California String Quartet
131 S. Manhattan Place,
Hollywood, Calif. Phone HE. 0733

ROSABELLE DE LONG
VOICE BUILDER
SOPRANO
CONCERTS—RADIO
2232 N. New Hampshire Ave.,
Hollywood, Cal. Tel. NO. 7053

IRMA OLSSON-SEFFER
PIANIST
Robert L. Hollinshead, Mgr.
Roosevelt Hotel,
Hollywood, Cal.

BETTE LEWIS
LYRIC COLORATURA
RADIO — CONCERT
OPERA — SCREEN
401 N. Genesee, Hollywood,
Calif. Tel. Whitney 7286

MAE GILBERT REESE
CONCERT PIANIST
ARTIST TEACHER
ROBT. L. HOLLINSHEAD, Mgr.
Roosevelt Hotel, Hollywood, Cal.

MARGUERITE BITTER
CONCERT PIANIST
Robert L. Hollinshead, Mgr.
Roosevelt Hotel
Hollywood, Calif.

DR. GEORGE LIEBLING
CONCERT PIANIST
ARTIST TEACHER
COMPOSER—LISZT EXPONENT
5533 Hollywood Blvd., Hollywood,
Calif. Phone Hillside 1131

MRS. M. HENNION ROBINSON
ACCOMPANIST
COMPOSER
226 S. Norton Ave.,
Los Angeles, Calif.
Phone OR. 3259

HO-TE-MA-WE
INDIAN MEZZO-SOPRANO
CONCERT—RADIO—SCREEN
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood, Cal.

RUTH TERRY KOECHIG
MEZZO-CONTRALTO
SCREEN—CONCERT
OPERA—RADIO
Robert L. Hollinshead, Mgr.,
Roosevelt Hotel,
Hollywood, Calif.

ELEANORE WOODFORDE
SOPRANO
OPERA—RECITAL—RADIO—SCREEN
740 N. Orlando Ave.,
Hollywood, Calif.
Phone WY. 2658

GATTI SJÖLAND
LYRIC-DRAMATIC TENOR
VOICE TEACHER
7069 Lanewood Av., Hollywood
Calif. Phone Hillside 5447

JAMES GUTHRIE
CONDUCTOR
SYMPHONY—OPERA—ORATORIO
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood, Cal.
or Phone PA. 5110

CLIFFORD BLANCHE ROGERS LOTT
BARITONE—TEACHER OF VOICE
1245—5th Avenue,
Los Angeles, Calif. Phone RE. 5981
TEACHER OF PIANO—ACCOMPANIST

EDNA NARDINI
CONCERT PIANIST
1861 N. Edgemont, Hollywood, Calif.
Robert L. Hollinshead, Mgr.,
Roosevelt Hotel,
Hollywood, Calif.

MINNALETHA WHITE
VOICE TEACHER
Formerly Prof. of Voice, Univ. of Okla. Now asst. to Andres de Segurola
1431 Valencia, Los Angeles, Calif.
Phone Richmond 8409

RAYMOND McFEETERS
PIANIST
ACCOMPANIST
COACH
728 S. Marengo Ave., Pasadena,
Calif. Phone Terrace 3361

LILLIAN FLICKINGER
SCIENCE OF SINGING
German Lieder—Oratorio—
Moving Pictures—Radio
Hotel Wallington,
New York City

VIRGINIA CARD
COLORATURA SOPRANO
OPERA — SCREEN — RADIO — CONCERT
1215 Lodi Place, Hollywood, Calif. Tel. GL. 3166
Behymer Artist Bureau, Los Angeles, Calif.
Personal Representative: Wynn Rocamora

LORENZA JORDAN COLE
CONCERT PIANIST
Head of Piano Department
TUSKEGEE INSTITUTE
Booking N. W. Tour 1936-37
Address: Tuskegee Institute
Tuskegee, Alabama

RUTH HOWELL
SOPRANO
DRAMATIC RECITALIST
CONCERT — RADIO — OPERA — SCREEN
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood, Cal.

JULIA BAL DE ZUNIGA
BELGIAN PIANIST
ARTIST TEACHER
7035 Lanewood Avenue
Hollywood, Calif. Phone GR. 3213

VIGNETTES
By Kathleen Lockhart Manning
At All Music Dealers
G. SCHIRMER, INC.
New York

RALPH REILY
TENOR
OPERA — CONCERT
RADIO — ORATORIO
Care of Musical Courier,
Roosevelt Hotel, Hollywood, Cal.

KRIEG-GERIN STUDIOS
PIANO — VOCAL
ADVANCED — CHILDREN
11806 Blix Ave., No. Hollywood, Calif.
Phone N. H. 2035

LUCILE LORELLE
MEZZO-SOPRANO
OPERA—COSTUME RECITAL
—RADIO—SCREEN
Shelton Apts., Hollywood, Cal.
Phone GR. 3141

GEORGIA WILLIAMS
VIOLINIST
NOW BOOKING
SEASON 1936-37
Ruth Creed Young, Mgr.
Roosevelt Hotel,
Hollywood, Cal.

BLYTHE TAYLOR BURNS
SOPRANO
RADIO—RECITAL—
OPERA—ORATORIO
333 S. Citrus Ave., Los Angeles
Calif. Phone WY. 4803

JESSIE MacDONALD (PATTERSON)
SOPRANO
OPERA — CONCERT
RADIO — TEACHING
2258 La Granada, Hollywood,
Calif. Phone HE. 9779
Robt. L. Hollinshead, Mgr.

MARY TEITSWORTH BOYD
SOPRANO
OPERA—CONCERT—
ORATORIO
414 N. Las Palmas Ave.,
Hollywood, Cal. Tel. WY. 6480

COLLEEN SWORD
MEZZO-SOPRANO
OPERA—RADIO—CONCERT
214 S. Van Ness Ave.
Los Angeles, Cal.
Tel. WY. 6396

JOSEPH J. KLEIN
VOCAL TECHNIQUE
CHORAL DIRECTOR
ELECTRICAL TRANSCRIPTIONS
800 W. Broad Blvd.,
Glendale, Calif.
(Suburb of Los Angeles)

SUGI MACHI
Brilliant Young
JAPANESE SOPRANO
OPERA—CONCERT—RADIO
Victor Red Seal Artist
care Musical Courier
113 West 57th St., N. Y. C.

ROBERT FLACK
ACCOMPANIST
6044½ Hollywood Blvd.,
Hollywood, Calif.
Phone GL. 0174

RUSSELL HORTON
TENOR
CONCERT—RADIO
SCREEN—ORATORIO
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood,
Calif.

ELLIS LEVY
VIOLINIST
TEACHER — COMPOSER
Former Asst. Concert-Master
St. Louis Symphony Orchestra
614 No. Roxbury, Beverly Hills, Cal.
Phone OX. 3614

ELIZABETH and FRANCES COPELAND
DUO-PIANISTS
RECITALS — RADIO
ORCHESTRAL APPEARANCES
Ruth Creed Young, Mgr.
Roosevelt Hotel, Hollywood, Cal.

MARGARETHA LOHMANN
PIANIST
Now Booking
Season 1936-37
Head of Music Dept.,
WHITTIER COLLEGE, Whittier, Calif.

BERTHA VAUGHN
VOICE TEACHER
Vaughn artists include RUTH SHAFFNER of New York, MARY TEITSWORTH BOYD of Los Angeles, RUTH TERRY KOECHIG of Los Angeles, FLORENCE RUBENS of Los Angeles, MARY REARDON of Los Angeles.
702 S. Crenshaw Blvd., Los Angeles, Calif. Phone Oregon 8874

ELOISE HORTON
COLORATURA SOPRANO
Opera—Concert—Radio
8048 Vista Grande
West Hollywood, Calif.
Phone Crestview 8741

EDITH KNOX
CONCERT PIANIST
ARTIST TEACHER
1547 S. Gramercy Place,
Los Angeles, Cal. Tel. RO. 3040

HAROLD GELMAN
CONCERT PIANIST
1900 N. Harvard,
TEACHER
Hollywood, Calif.
Phone Olympia 7070

MR. and MRS. ABBY DE AVIRETT
TEACHERS OF
PIANO
Announces removal of studios to
267 S. Arden Blvd. (Corner 3rd St.)
Los Angeles, Calif. Tel. WH. 7340

DOROTHY ANDREWS
ACCOMPANIST
LANGUAGES
450 S. GRAND,
Pasadena, Calif.
Phone Wakefield 5392

MARY COOK COWERD
DRAMATIC SOPRANO
CONCERT—RADIO
SCREEN—ORATORIO
Robert L. Hollinshead, Mgr.,
Roosevelt Hotel, Hollywood, Calif.

IN THIS ISSUE

	Page
Affiliated Music Corp.	16
Ahrling, Adelaide	4
Aitken, Webster	24
Alberti, Solon	3
Alexander, Arthur	25
Alling, Ardis	28
Althouse, Paul	24
American Academy of Dramatic Arts	4
American Conservatory	22
Anderson, Adelaide	27
Andrews, Dorothy	29
Antoine, Josephine	8
Arendt, Elsa Harthan	28
Ashman, Gregory	25
Astral, Florence	24
Autori, Franco	4
Bachenheimer, Wm.	27
Bachner, Louis	3
Baer, Frederic	28
Bailey, Arch	14
Ball, Samuel	15
Bampton, Rose	8
Bane Booking Bureau	24
Bannerman, Lois	17
Barbirolli, John	25
Barera, Orlando	26
Barrere-Salzedo-Britt	24
Barrows, Harriot Eudora	28
Barstow, Vera	27
Beach, Mrs. H. H. A.	23
Beasley, Mebane	14
Beatus, Constance	4
Bechstein (pianos)	26
Beckett, Wheeler	23
Benner, Tord	14
Bentonelli, Joseph	24
Berger, Eleanor	25
Bigalli, Dino	4
Bishop, Frank	24
Bitter, Marguerite	29
Blaisdell, Frances	28
Blatherwick, Barbara	17
Blickfelt, Frederik B.	14
Bonelli, Richard	24
Bool, Ann	28
Booth, Eva Lynne	28
Borowsky, Serge	28
Bourg, Giacomo	27
Bowles, Lillian	27
Boyd, Mary Teitsworth	29
Bradbury, Claudia	27
Bradley, Ruth	3
Brady, William S.	3
Brancato, Rosemarie	23
Branzell, Karin	23
Braun, Leo	3
Britain, Radie	28
Brocks, Hanna	3
Bronstein, Raphael	4
Browne, Mildred	27
Brownlow, William	28
Brynley, David	10
Buchta, Jean	17
Buckingham Hotel	16
Burdino, Andre	26
Burnham-Wragg Piano School	3
Burns, Blythe Taylor	29
Bush, Grace	27
Butler, Hanna	4
Buxton, Eugenia	17-25
Bye, Ensemble, The	28
Byers, Roxana	27
Byrd, Winifred	14
Cadman, Charles Wakefield	14
Callimahos, Lambros Demetrios	26
Cameron, Jane	28
Campbell, Roy	4
Campon, John	3
Card, Virginia	29
Carson, Leon	25
Carter, Ernest	24
Case, Harriet	4
Castagna, Bruna	25
Castagnetta, Grace	4
Chamlee, Mario	25
Chamlee, Ruth Miller	23
Chapman, Frank	25
Chase, Helen	28
Cheney, Winslow	4
Chicago Conservatory	22
Chicago Musical College	22-25
Chittenden, Kate S.	4
Christie, Winifred	25
Clarke, Tom	14
Cleveland Institute of Music, The	4
Clover, Edythe May	4
Clovis, Hall and Steele, Eleanor	23
Cole, Lorenza Jordan	29
Colledge, George Leyden	24
Collins, Edward	4
Conley, Eugene	27
Cooper, Nell	27
Copeland, Elizabeth and Frances	29
Cornell, A. Y.	27
Cottlow, Augusta	28
Coward, Mary Cook	29
Crestore and His Band	28
Cristo-Loveanu, Olga	28
Crooks, Richard	24
Curtis Institute of Music	25
Czerwonky, Richard	28
Dambmann, Emma A.	3
Daniel, Dr. Oscar	26
Dart, Harold	23
D'Arville, Colette	17
Davis, Wynne	14
De Avirett, Mr. and Mrs. Abby	29
De Cevee, Alice	17
De Hoyos, Aletta	27
Dellera, Riccardo	28
De Long, Rosabelle	29
Delphic Studios Recital Hall	27
Delta Omicron	27
De Martino, Ina	4
De Segurola, Andres	14
De Sellem, Elaine	28
De Valmalete, Marcel	26
Devries, Mr. and Mrs. Herman	4
DeZuniga, Julia Bal	29
Dickenson, Jean	14
Dickinson, Clarence	4
Dilling, Mildred	4
Di Primo, Santo	25
Doe, Doris	24
Dounis, D. C.	16-25
Dresskell, Lucile and Miles	4
Dryer, Kathryn Tyndall	4
Eastman School of Music	25
Echaniz, Jose	12
Eckstrom, Adolph	17-21
Eisenberg, Maurice	26
Elkan, Ida	28
Ellerman, Amy	23
Elmore, Robert	4
Erb, John Warren	28
Facchinetti, Mario	26
Fahnestock, Karol	4
Fear, Arthur	24
Feuermann, Emanuel	25
Fiedler, Elsa	28
Figueroa, Jose	26
Files, Ada Belle	28
Fisher, Susanne	24
Flack, Robert	29
Flagstad, Kirsten	24
Flickinger, Lillian	29
Fonteyn, Christine	17
Forest, Frank	15
Foster, Harriet	4
Frantz, Dalies	8
French, Isabel	4
Freschmann, Ann	4
Freund, Helen	28
Frijsh, Povla	25
Fujiwara, Yosie	27
Gaillard, Mrs. Theodore A.	3
Galamian, Jean	26
Garbousova, Raya	25
Garrigue, Esperanza	3
Gelman, Harold	29
Genovese, Nana	28
Geon, Marcella	4
Gerard-Thiers, Louise	3
Gerster-Gardini School	27
Giannini, Dusolina	24
Gibson, Michel	26
Gifford, Clemence	27
Giglio, Sandro	4
Gillette, Ruth	14
Golde, Walter	3
Goldstein, Sarah	26
Gonvierre, Claude	28
Goodhue Studios	28
Goodman, Mischa	27
Goodwin, Esther	4
Goossens, Leon	26
Gorin, Igor	14
Gorodnitzki, Sascha	24
Grainger, Percy	25
Grasse, Edwin	3
Graves, Georgia	24
Gray, Carolyn	27
Greenless, Loudon	17-24
Greenwell, Gean	4
Griffis, Elliot	23
Griffith, Yeatman	15
Griggs, Hazel	10
Groff-Bryant, Anna	28
Grunn, Homer	27
Gunnell, Ida	27
Gustafson, Lillian	4
Guthrie, James	29
Guttman-Rice, Mme. Melanie	4
Hagara, Evelyn	14
Hageman, Richard	25
Halbert, Howard	29
Harris, Edward	3
Hart House String Quartet	25
Hartley, Mildred Howson	4
Harvard, Sue	4
Hawks, Catherine	28
Helfman, Max	27
Henry, Harold	28
Hero, Stephan	13
Herrick, John	25
Hess, Hans	28
Hess, Myra	24
Hier, Ethel Glenn	4
Hofmann, Ludwig	8
Holtzman, Mme. Florence Lee	15
Horton, Eloise	29
Horton, Russell	29
Ho-Te-Ma-We	29
Hottinger, Elsa	28
House, Mildred Sanger	27
Howell, Ruth	29
Hoven, George	28
Hurd, Robert	14
Hurlbut, Harold	27
Hutcheson, Ernest	25
Institute of Musical Art	28
Iturbi, Jose	24
Irwin, Richardson	4
Ish-Ti-Opi	15
Jacobs, Max	4
Jenkins, Louise	28
Jepson, Helen	8
Jolliffe, Norman	3
Jones, Addison	24
Jones, Alton	10
Juilliard School of Music	25
Kass, Florence	28
Kaye, Milton	4
Kazamek, George	26
Keutzer, Clyde	25
Kilenyi, Edward	26
King, Gibner	21-24
Klein, Joseph J.	29
Kneisel, Frank	24
Knight, Felix	14
Knox, Edith	29
Koechig, Ruth Terry	29
Kramer, Selma	28
Krieg-Gerin Studios	29
Kubelik, Jan and Rafael	14
Kunst, Rose	28
Laberte Instruments	26
La Forge-Berumen Studios	25
Lamar, Marguerite	14
La Motte, Lila	4
Lanier, Helen	4
Lawrence College Conservatory	4
Lawrence, Marjorie	25
Leftwich, Vernon	27
Lehmann, Lotte	23
Leopold, Ralph	4
Levant, Mark	27
Levy, Ellis	29
Levy, Heniot	4
Lewis, Bette	29
Lhevinne, Josef	24
Lhevinne, Mischa	27
Liebling, Estelle	25
Liebling, George	29
Liven, Marex	26
Ljungberg, Goeta	24
Loewenguth Quartet	26
Lohmann, Margaretha	29
Loomis, Clarence	27
Lorelle, Lucile	29
Lott, Clifford and Blanche Rogers	29
Luening, Ethel and Otto	4
Lumbroso, Alice	25
Lundell, Esther	23
Lutzi, Gertrude	10-25
Lyon, Alfred	26
MacDermid, Sibyl Sammis	4
MacDonald, Jessie	29
MacGregor, Willard	24
Machi, Sugi	29
MacKown, Marjorie and Allison	28
Magee, Edythe J.	28
Manning, Kathleen Lockhart	29
Margolis, Samuel	4
Martens, Violet	28
Martinelli, Giovanni	25
Martini, Nino	8
Mason, Edith	24
Massell, James	22
Matteson, Maurice	4
Mayo, Beatrix	27
Mecca Music Service	23
Mehan, Mrs. John Dennis	3
Melchior, Lauritz	25
Meller, Mischa	27
Melton, James	23
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	8
Meusel, Lucille	28
Miller, Cecile Heller	28
Miller, Marie	3
Mills, Walter	24
Mitchell, Viola	24
Mittell, Philip	3
Mock, Alice	28
Moore, Grace	25
Moore, Mary Carr	27
Morris, Etta Hamilton	4
Mott, Alice Garrigue	3
Montez, Luisa	4
Mundy, Anne	23
Mu Phi Epsilon	4
Murat, Ronald	3
McAmis, Hugh	28
McArthur, Edwin	4
McClanahan, Richard	28
McCormack, John	25
McFeeters, Raymond	29
Nardini, Edna	29
National Piano Playing Tournament	28
National Symphony Orchestra	25
Nelson, Edgar	22
Newton, Ivor	26
Nichols, Alice	28
Noack, Sylvain	29
Norena, Eide	17
Notley, Norman	10
Nouneberg, Louta	26
N. Y. School of Music and Arts	4
Olheim, Helen	25
Olsson, Emma	28
Olsson-Seffer, Irma	29
Ondricek, Emanuel	4
Onofrei, Dimitri	28
Orton, Dorothy	28
Ott, Bertha	4
Oyanguren	8
Padwa, Vladimir	4
Paltengi, Madelena	4
Pankey, Aubrey	26
Paret, Betty	27
Paris Saxophone Quartet	26
Parker Productions, Donna	28
Pascarella Trio	28
Pasquier Trio	28
Patrick, John H.	4
Peabody Conservatory	28
Pemberton, Virginia	24
Perfield, Effa Ellis	4
Persinger, Louis	23
Petri, Edoardo	3
Phillipowsky, Ivan	26
Piastro, Josef	14
Picco, Millo	23
Pinza, Ezio	24
Pons, Lily	25
Ponselle, Rosa	17
Potter, Marguerite	28
Power, Lawrence	23
Pranski, Victor	27
Quartin, Nina	4
Ralston, Frances Marion	27
Ramsay, Mary	26
Randol, George	15
Raymond, George Perkins	25
Rayner, Sydney	24
Reardon, Mary	27
Rebner, Wolfgang	23
Redell, Emma	10
Reese, Mae Gilbert	29
Reily, Ralph	29
Reimers, Paul	3
Reisenberg, Nadia	4
Rethberg, Elisabeth	24
Ricci, Ruggiero	23
Richardson, Dr. A. Madeley	25
Riesberg, F. W.	3
Rio, Mme. Anita	3
Robinson, Mrs. M. Hennion	29
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	26
Rogers, Francis	3
Roland, Norman	24
Romani, Romano	23
Roosevelt, Emily	28
Rosati, Enrico	17
Rosenstein, Arthur	27
Rostal, Max	26
Rousseau, Louis	4
Rudley, Marian	28
Saidenberg, Daniel	28
Salles Pleyel	26
Sample, John Dwight	22
Sandor, Arpad	4
Sandoval, Miguel	28
Saroya, Bianca	28
Saunders, Laura	15
Schelling, Ernest	25
Schmid, Adolf	23
Schofield, Edgar	3
Schuster, Joseph	4
Schwartz, Cantor Jacob	27
Schwerke, Irving	26
Sciarretti, Alberto V.	4
Scionti, Silvio	28
Seibert, Henry F.	4
Senderowna, Lyuba	28
Shaffner, Ruth	4
Shelton, Gari	23
Shelton, Maud Key	4
Shubow, Rachelle	23
Sinclair, Daisy	27
Sjoland, Gatti	29
Skilton, Charles Sanford	4
Skrobiach, Jean	3
Slenczynski, Ruth	17
Slocum, Blanche	4
Smallman, John	15
Smeterlin, Jan	9-24
Sorce, Charles	28
Spalding, Albert	25
Spada, William	28
Spear, Thelma	28
Spencer, Eleanor	26
Steele, Eleanor and Clovis, Hall	23
Steeb, Olga	14
Steinway Building	23
Steinway Concert Hall	17
Stillman-Kelley, Edgar	3
St. Leger, Frank	23
Stocker, Leonard	28
Stoes, Paul H.	24
Stojowski, Sigismond	4
Stueckgold, Grete	24
Sturani, Cesare	4
Sullivan, Mrs. Daniel	27
Swain, Edwin Orlando	3
Swarthout, Gladys	24
Swift, Irma	3
Sword, Colleen	29
Sylenka	26
Symons, Charlotte	24
Talley, Marion	14
Tannenbaum, Helen	26
Tarnowsky, Sergei	4
Teichmuller, Robert	8
Tennyson, Jean	24
Thiberge, Raymond	26
Thomas, Ralph	14
Thorner, William	25
Tibbett, Lawrence	8
Torrens, Mrs. L. A.	3
Tudor Singers	27
Tully, Alice	11-24
Turk, Alta	27
Turner, Ann	28
Tweedy, Maude Douglas	3
Ulanowsky, Paul	27
University of Southern California	14
Van De Mark, Lucy	15
Van Den Berg, Willem	28
Van Der Velpen, Jeannette	28
Vaughn, Bertha	29
Virgil School of Music	28
Virgilio, John	28
Vitz, Arturo	23
Von Zweygberg, Lennart	8
Wagner, Charles L.	24
Wagner, Oscar	24
Waldron, Margo	24
Waller, Dr. Frank Laird	28
Warren, Elinor Remick	27
Waters, Nadine	4
Webster, Beveridge	25
Weigert, Herman	4
Weiss, Edward	8
Weiss-Mann, Edith	26
Wennermark, Eunice	27
Westlake, A. Verne	4
Westminster Choir School	4
Wettergren, Gertrud	25
White, Minnaletha	29
Williams, Georgia	29
Wilson, Lillian Backstrand	27
Wolf, Daniel	28
Woodforde, Eleanore	29
Wright-Smith, Virginia	27
Yartin, Paul	3
Yon, Pietro A.	4
Zelzer, Harry	28
Zobelein, Bonnie	14
Zoellner, Wotan	23
Zoller, Ellmer	3

BENNO RABINOF
is to give a violin recital at Carnegie Hall, New York, on February 9. With Emanuel Bay at the piano, Mr. Rabinof will be heard in music of Castelnuovo-Tedesco (The Lark), Mozart (concerto in A major), the Bach chaconne, Etchings (thirteen musical sketches) by Albert Spalding and Palpiti by Paganini-Kreisler. (Photo by Maurice Goldberg.)

SELMA KRAMER,
pianist, because of illness, postponed her Town Hall, New York, recital from January 20 to February 9.

MAURICE MATTESON
with the dulcimer on which he accompanies some of his numbers in his Ballad Bagging, a program made up of folk songs, which Mr. Matteson collected in the Southern mountains. One of his recent presentations of Ballad Bagging was on January 17 at the English Speaking Union, New York.

DOROTHY ORTON,
soprano, is presenting concerts in the Middle West, under the management of the National Music League of New York City.

VINA BOVY,
Metropolitan Opera soprano, at St. Moritz, prior to coming to this country.

A GLIMPSE INTO THE DORNAY-CULP STUDIOS
of New York. Betsy Culp is at the piano, Louis Dornay stands at her left, and the singer is their pupil Lucile Manners, soprano of concert and radio. Miss Manners, who was a soloist on January 24 with the RCA-Victor Magic Key program, enters upon a weekly contract with the Cities Service Hour in February, replacing Jessica Dragonette. (Photo by Eric Schaal.)

ERNEST CARTER'S
American opera, The White Bird, with book by Brian Hooker, will have its first New York performance at the Hudson Theatre on February 7, the composer conducting. This drama has been produced in Chicago and in Germany. Mr. Carter received the David Bispham Medal at the Chicago performances. The Carter opera comique, The Blonde Donna, given in New York in 1931, opens the summer season of the Redlands Bowl in California.

HAROLD HURLBUT,
voice specialist of Hollywood, announces the engagement of Nadine Connor from his studio for a transcontinental tour on the Nelson Eddy broadcasts for the months of January, February and March. Miss Connor recently completed her NBC contract on the Shell Chateau programs.

FLORENCE KASS,
mezzo-soprano and artist student of Mr. and Mrs. Herman Devries, appeared in concert on January 27 at Kimball Hall, Chicago, under the management of Donna Parker. (Photo by Maurice Seymour.)

JAMES MASSELL,
vocal instructor, author of To Sing or Not to Sing, has written another book, Surprises and Glimpses of the Vocal Past, soon to be issued.

JEAN GALAMIAN,
Paris violin teacher, in his garden with his pet dog. Among Galamian's young artist pupils are Veda Reynolds, Roland Gundry, and Paul Makanowitzky.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

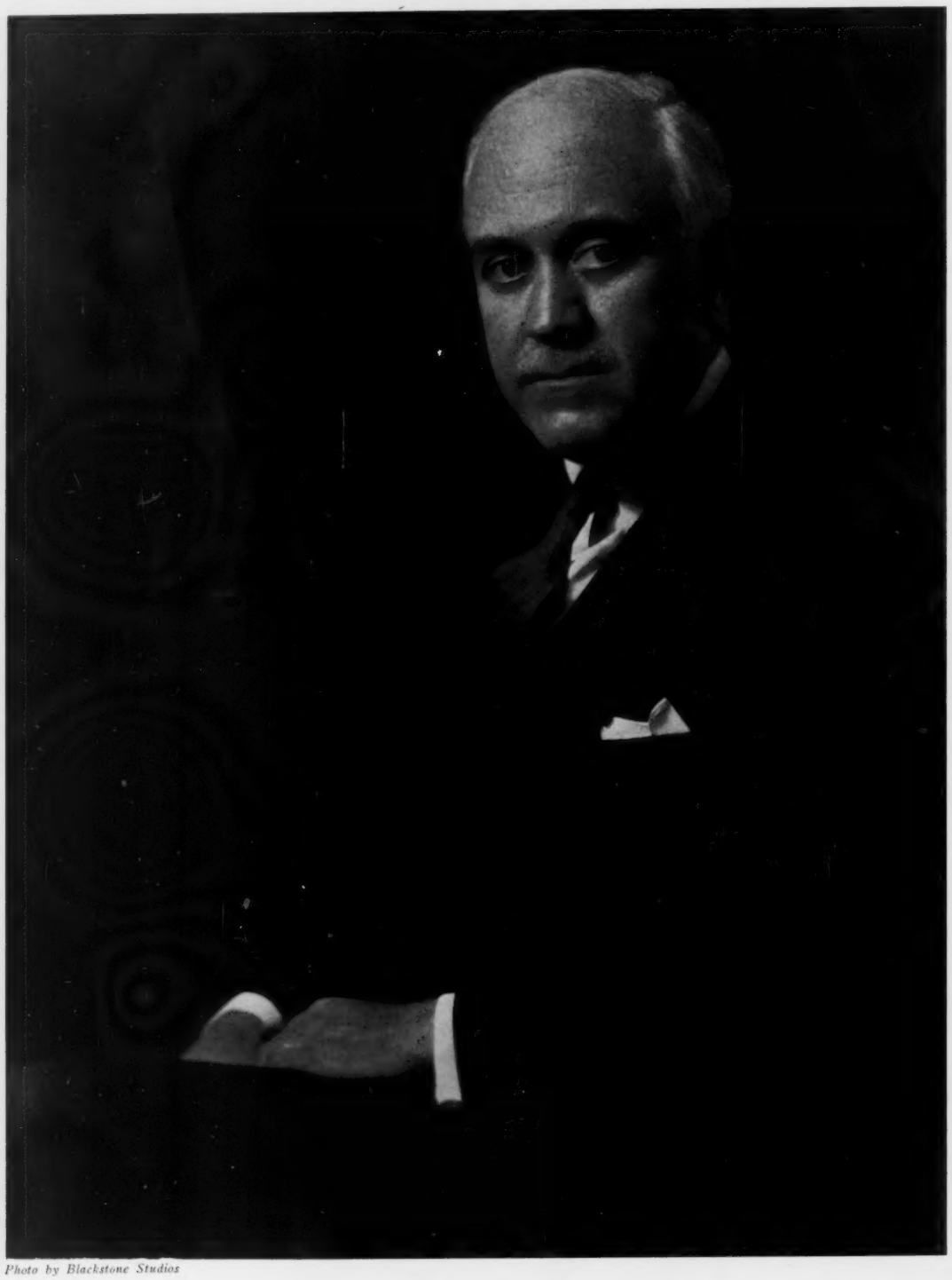

Photo by Blackstone Studios

GEORGE A. WEDGE

Director, Juilliard Summer School, New York
Session July 12 to August 20